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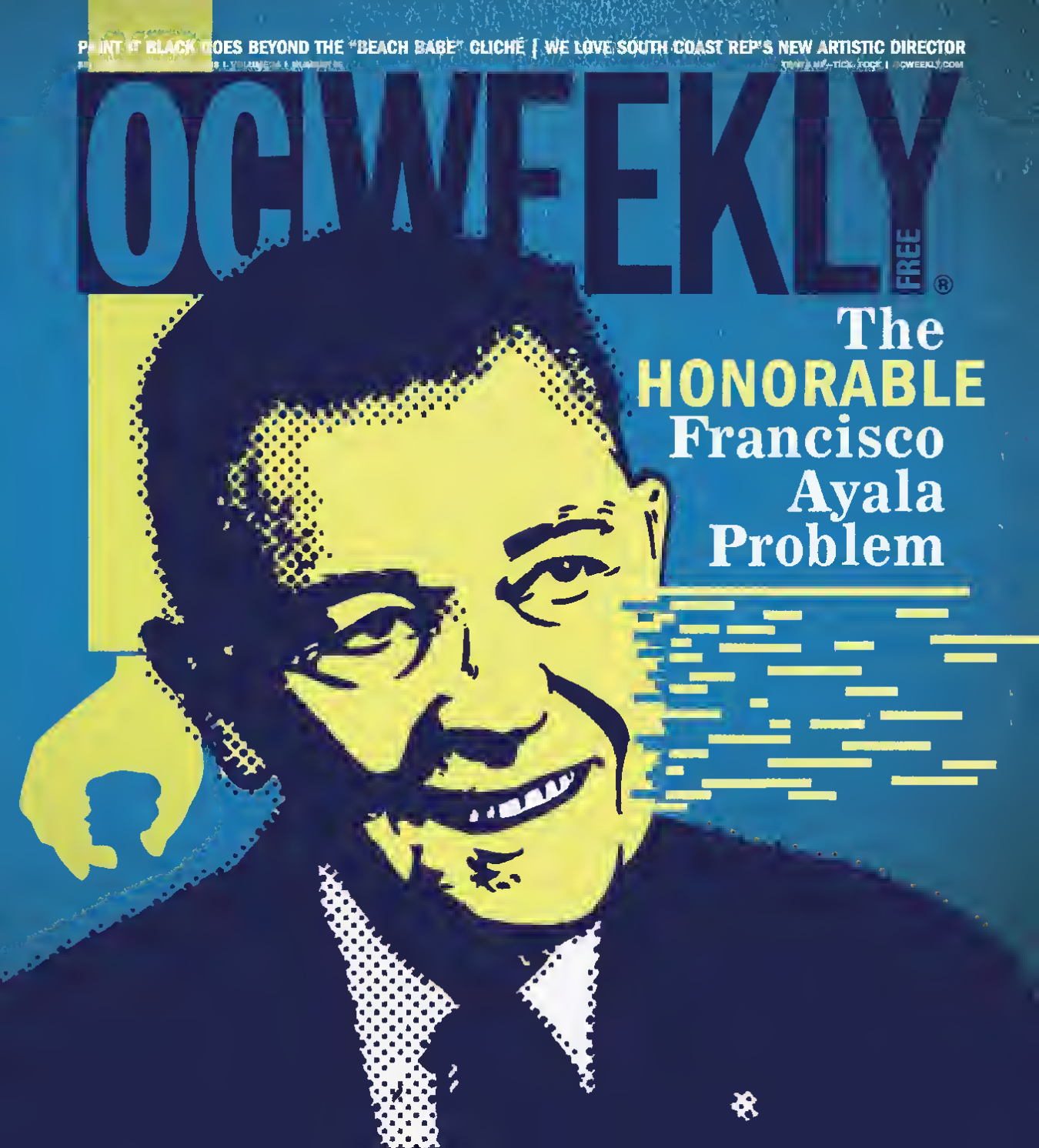

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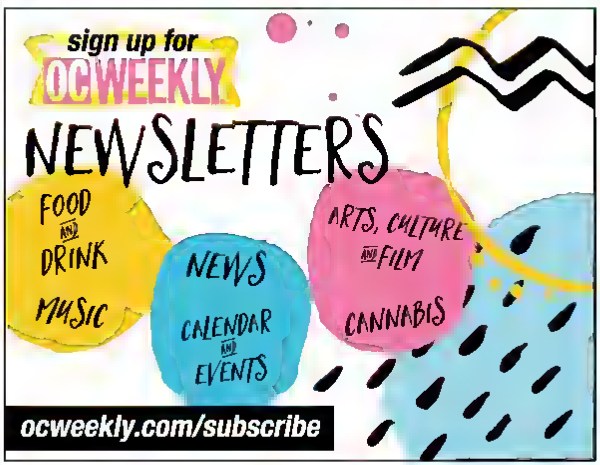

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MARY RELL

up front

The County

06 | MOXLEY CONFIDENTIAL | How LAPD bungling stole an OC man's foreign trip of a lifetime By R. Scott Moxley
06 | POLITICAL FOOTBALL | Cincinnati Bengals vs. Atlanta Falcons By Steve Lowery
07 | OANA WATCH | Say goodnight, Gracey By Matt Cokar
07 | HEY, YOU! | Final passangar By Anonymous

Cover Story

06 | FEATURE | UC Irvine's Francisco Ayala problem By Anthony Pignataro

in back

Calendar

13 | EVENTS | Things to do while saying goodbye to America's dad

Food

16 | REVIEW | Mrs. Bean brings Chinese specialties to MainPlace Mall By Edwin Goei
16 | WHAT THE ALE | Oktoberfest like a pro By Greg Nagal
17 | LONG BEACH LUNCH | Music Tastes Good is changing the way chefs do fests By Sarah Bennett
20 | EAT & DRINK THIS NOW | Hello Kitty Grand Cafe's Bow Room Cocktail and Tea Service By Greg Nagal

Film

21 | FESTIVAL | How to enjoy the Catalina Film Festival ... in Long Beach By Aimee Murillo

Culture

22 | THEATER | We love South Coast Rep's new artistic director By Joel Beers
22 | ARTS OVERLOAD | Compiled by Aimee Murillo

Music

24 | PROFILE | The Tikiyaki Orchestra keeps exotica alive and soothing in SoCal By Scott Feinblatt
26 | FESTIVAL | Manual the Band bring eclectic jams to Music Tastes Good By Josh Chesler
27 | CONCERT GUIDE | Compiled by Nate Jackson

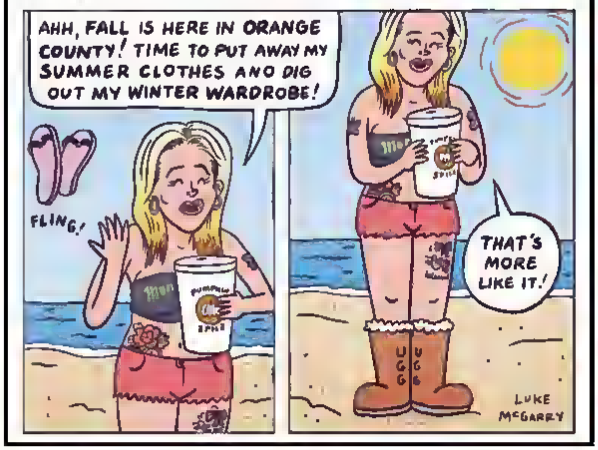
also

26 | SAVAGE LOVE | By Dan Savage
30 | TORE OF THE WEEK | THClear King Louie XIII By Jefferson VanBilliard
34 | PAINT IT BLACK | Learning what lies beyond the "beach baba" cliché By Lisa Black

on the cover

Illustration and design by Richie Beckman

ORANGE FEATHERS »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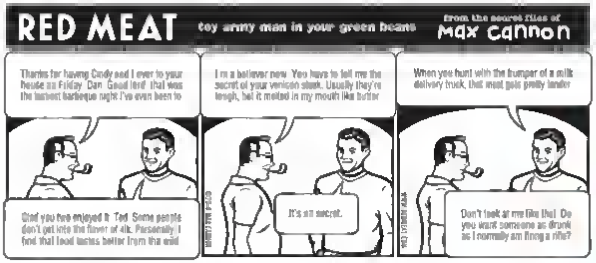
RED MEAT
toy army man in your green beans
from the secret files of
Max Cannon
Thanks for having Cody and I over to your house on Friday. Dan. Good lord, that was the laziest barbeque night I've ever been to
I'm a believer now. You have to tell me the secret of your venison shank. Usually they're tough, but it melted in my mouth like butter
When you hunt with the bumper of a milk delivery truck, that meat gets pretty tender
Glad you two enjoyed it. Ted. Some people don't get into the flavor of elk. Personally I find that food tastes better from the wild
It's a secret.
Don't look at me like that. Do you want someone as drunk as I normally am firing a rifle?

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No Ticket for You

How LAPD's bungling allegedly ruined an OC man's overseas job of a lifetime

Orange County's Jason Karten wanted to board an LAX flight in July 2017 to go work as a licensed scuba instructor 8,600 miles away in Bali, but an outrageous bureaucratic snafu instead stole his freedom.

Though Karten protested they had the wrong man, police arrested him for an outstanding criminal warrant because, well, it contained his name. Inside the Ronald Reagan Federal Courthouse in Santa Ana, Karten is now suing the City of Los Angeles, the Los Angeles Police Department (LAPD) and the Los Angeles Airport Police for wrongful imprisonment and false arrest. According to Donald W. Cook, Karten's attorney, government officials failed to use "common sense" when confronted with at least four powerful facts that should have vouched for his 41-year-old client's credibility:

- Karten does not look like the mug shot of the wanted man, Michael Sammut;
- Karten and Sammut do not share fingerprints;
- Law-enforcement databases contained records that Sammut tried to use Karten's identity two months earlier with LAPD during a narcotics arrest after the victim reported his wallet stolen;
- LA authorities then made the bone-headed move of officially styling the resulting case against Sammut as *People v Jason Benjamin Karten a.k.a. Michael Sammut* even though Karten had nothing to do with the drug arrest, Sammut or the subsequently issued warrant.

"[Karten] was telling everyone who would listen there was a mistake, the warrant could not be his [because] his identity had been stolen," Cook advised U.S. District Court Judge Andrew J. Guilford. "His complaints were ignored. ... Airport authorities, including LAX Police personnel, quickly learned [my client] was not the Sammut warrant's intended subject because, among other reasons, officials saw that he did not appear to match the recent booking photograph of suspect Sammut."

Nonetheless, cops separated Karten from his wife, made him miss his overseas flight, handcuffed him, drove him 5 miles to the LAPD's Pacific Division jail and locked him up for hours until he posted $800 in bail.

BILL HUNT

Three weeks later, a Los Angeles Superior Court judge considered the situation and exonerated Karten, who worked in 2005's *Deepwater* starring Lucas Black. "Plaintiff is informed and believes it is a long-standing practice of LAPD and LAX Police personnel to ignore persons' complaints [when] they are being held on warrants meant for another," stated Cook, who asserts it is bad policy to accept an officer's claim that he's arrested the right person "even when that claim is patently untrue, as shown by the warrant subject's [personal] identifiers."

In August, a privately retained lawyer for the government defendants argued that the lawsuit is meritless. "Plaintiff was arrested pursuant to a valid arrest warrant, which described his full name and birthdate," said attorney Erin E. Uyeshima. "Under the circumstances of a matching name, birthdate and similar physical descriptors, [airport police] officers did not unlawfully arrest or detain [Karten] as a matter of law. ... The officers had a reasonable, good faith belief that plaintiff was the warrant suspect and, as such, plaintiff's arrest was lawful."

Uyeshima added that because "claims of innocence are common in jails, a jailor need not independently investigate all uncorroborated claims of innocence if the suspect will soon have the opportunity to assert his claims in front of a judge."

Cook responded to the argument by noting the officers "ignored that Karten was not the person shown in the Sammut booking photograph, a booking photograph the officials actually had and knew depicted the warrant's subject."

Karten's predicament isn't novel.

In 2016, for example, the United States Court of Appeals for the Ninth Circuit ruled in *Garcia v. County of Riverside and Los Angeles County Sheriff's Department* that police had ignored a duty to investigate the validity of their arrest when they noticed that the wrongly arrested person was 9 inches taller and 40 pounds heavier than the actual subject of the warrant. "No person deserves to be incarcerated without good reason," the bipartisan panel noted.

The judges also observed that mistaken-identity incarcerations can violate the constitution's due-process clause if "the circumstances indicated to the [officers] that further identification was warranted or [they] denied the plaintiff access to the courts for an extended period of time."

Then-Sheriff Lee Baca demanded immunity from responsibility in *Garcia* and said he had no duty to investigate, even though Garcia, who was represented by Cook, didn't share the actual target's height, weight, middle name or address.

"[But] even a cursory comparison of Garcia to the warrant subject should have led officers to question whether the person described in the warrant was Garcia," the judges declared. "The 9-inch difference in height, even if standing alone, is so inexplicable except by misidentification that the [LA] booking officers clearly had a duty to make readily available inquiries."

Back in Orange County, a mid-2019 trial for Karten's complaint is expected unless the parties reach a settlement.

RSCOTTMOXLEY@OCWEEKLY.COM

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» R. SCOTT MOXLEY

POLITICAL FOOTBALL

» STEVE LOWERY

Cincinnati Bengals vs. Atlanta Falcons

Cincinnati update: Locals are known to run the word *please* into the ground, using it to communicate everything from "excuse me" to "gimme a break" to "Please, please, please, God, get me out of Cincinnati." It's not unlike the way Canadians overuse *sorry* or East Coast Prep Douchenozzles are always saying, "That was a long time ago." For about 10 years in the '90s, the local Ku Klux Klan would ask the police to please guard the giant cross the group would erect and plant in a downtown park, which the cops would do, charging residents overtime. To their credit, Cincinnati residents regularly tore the cross down because, back then, the Ku Klux Klan was thought to be a hateful, loathsome organization. Of course, "that was a long time ago."

Atlanta update: Atlanta will host the upcoming Super Bowl, the kind of mega-event that can cause a community to put aside all its differences and come together in the belief that Maroon 5 just suck the most disgusting suckable object/video game–character–resembling–appendage ever. Maroon 5 have reportedly been booked as the main performer for the Atlanta Super Bowl, which, we assume, must please those who enjoy infantile lyrics sung by someone who sounds as though he is being castrated while being strangled while also being really awful at singing. The selection of Maroon 5 is especially tone deaf of the NFL, a league whose owners are regularly accused of running their teams—which are predominately African-American—with a plantation mentality, given that Atlanta is one of the current hubs of African-American music and culture and Maroon 5 is the whitest boy band this side of Brett Kavanaugh's Bedroom Bunch, but "that was a long time ago."

Upon further review: The NFL can still rebound from the Maroon 5 choice by pairing them with one of the hundreds of more deserving Atlanta artists—Migos, Outkast (yes, please!), Run the Jewels (again, please!), etc.—but we're not holding out hope, given that former Super Bowl halftime performers include Travis Tritt, Up With People and Brian Boitano. That happened ... a long time ago.

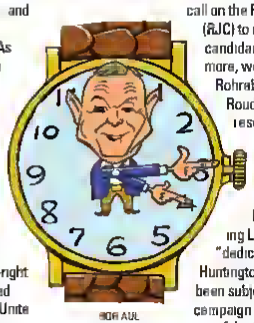
Root for: Atlanta. General Sherman and now Maroon 5. White people. Please.

LETTERS@OCWEEKLY.COM

Say Goodnight, Gracey

» MATT COKER

Representative Dana Rohrabacher (R-Putin's study buddy) tweeted this on Sept. 18: "Proud to be supporting Gracey Van Der Mark for school board. She is a patriot and a parent who has great potential to make a difference for our children and our state ... and yes, our country."



BOB AUL

What kind of difference? As the *Weekly* has reported, the Ocean View School District Board of Trustees candidate has in the past curated a "Holocaust hoax?" YouTube playlist, promoted Islamophobia conspiracy theories on Facebook, referred to African-Americans as "colored people" and protested a white-privilege workshop alongside alt-right agitators who were scheduled speakers at Charlottesville's Unite the Right rally days later.

Naturally, Rohrabacher's tweeted backing was blasted by Harley Rouda, the Democrat who is running against the 15-term congressman on Nov. 6. "Dana Rohrabacher's endorsement of Ms. Larrea-Van Der Mark as a candidate for Huntington Beach school board is simply wrong. Dana's embrace of a school board candidate who professes bigoted ideas, who associates with white supremacists and anti-Semites, means Dana is embracing hate."

Halie Soifer, executive director of the Jewish Democratic Council of America, blasted the Rohrabacher endorsement Sept. 21 as well as the congressman's cozy ties to alt-right blogger and Holocaust minimizer Charles Johnson, who has given the maximum individual donation to the politician's re-election campaign. "This is not the first time that Representative Rohrabacher has aligned himself with those who deny the Holocaust, perpetuate racism and anti-Semitism, or align with the alt-right," says Soifer in a statement. "These associations, combined with Rohrabacher's deep troubling ties with the Russian government, compel us to call on the Republican Jewish Coalition (RJC) to repudiate Rohrabacher's candidacy for Congress. Furthermore, we call on the RJC to endorse Rohrabacher's opponent, Harley Rouda, who we believe will represent Jewish and Democratic values in Congress."

MyNewsLA.com quotes Rohrabacher campaign spokesman Dale Neugebauer as saying Larrea-Van Der Mark is a "dedicated and compassionate Huntington Beach parent who has been subjected to a vicious smear campaign by the most extreme elements of the far left, the same groups that are working for Harley Rouda."

At least when it comes to tying Larrea-Van Der Mark to speakers in Charlottesville, Rohrabacher has [illegible] a defense. Shortly after the August 2014 white nationalist riots, the congressmen claimed they were organized by a former Hillary Clinton and Bernie Sanders supporter. "It was left-wingers who were manipulating them in order to have this confrontation" that was aimed at putting "our president on the spot," fumed The Mouth That Rohrabachered.

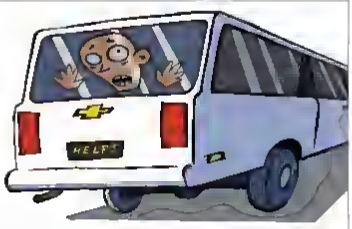
Actually, Dana and Gracey were made for each other.

Got Dana Watch fodder? Email mcoker@ocweekly.com.

HeyYou!

» ANONYMOUS

Final Passenger



BOB AUL

You are the industry colleagues who waited along side me for a Suburban that would shuttle us to the hotel for a conference. I decided to take one for the team and crawl into the very back, where I sat silently as you chatted away during the entire ride. Upon arriving at the hotel, you all got out and closed the doors, stranding me. Have you ever folded up a second-row SUV seat from the third row? It's no easy feat, and opening a sliding door from that perch is another challenge. Fortunately, once I got out, the driver was still there to hand me my bag, but you all were long gone. May your banquet salads have been coated in salmonella.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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The HONORABLE Francisco Ayala Problem

A dozen UC Irvine professors express 'himpathy' toward their disgraced colleague

By Anthony Pignataro

RICHIE BECKMAN

The stickers are easy to see. Anyone seated at the Starbucks merely has to raise his or her head a few degrees to see 18 clenched red fists next to the all-caps "#METOO" in the third-floor window of UC Irvine's pumpkin-colored biological sciences building. On a section of campus that is especially *Star Trek*-like, with its sharp lines, clean walkways and pristine glass, the stickers provide a jarring reminder that sexual harassment exists here.

Professor Kathleen Treseder, who studies fungi, ecosystems and global change, placed the stickers in her office window. For some of her colleagues, her small act of free speech is an insulting act of gloating. "I was raised with this old idea that to lead a moral life, you pursue justice—and only justice," said a UCI professor who requested anonymity after telling me about the stickers. "I think that gloating and justice just don't very often share the same moral landscape."

Treseder declined to comment for this story. But her attorney, Micha Liberty, agreed to speak. "These nameless cowards are nothing more than ignorant bullies engaging in unlawful retaliation with the blessing of UCI," Liberty said. "They should learn the actual facts before they defame victims of sexual harassment."

There's an angry insurgency brewing on the UCI campus. Led by some of the university's most esteemed professors, it seeks to reverse recent decisions made by the administration that, though tardy, ended up being brave—namely, convincing the eminently esteemed professor Francisco J. Ayala to resign. On Aug. 17, *Science Magazine* published a letter to the editor signed by more than 60 of Ayala's colleagues—more than a dozen of whom hail from UCI—calling on the school to reverse course on Ayala because he was an "honorable" man.

"Those of us who are well-acquainted with Professor Ayala know that he is an honorable person, who throughout his career has treated his friends, co-workers and students in a respectful, egalitarian way," stated the letter. "His lifelong commitment to teaching, research and outreach on biological evolution has won him worldwide recognition. He has been a generous benefactor to the University of California and throughout his fruitful career has opened new fields of biological research, promoted mutual respect and independence between evolutionary studies and religious perspectives, played a key role in several major scientific organizations, and helped many Spanish-speaking female scholars and Hispanic students, in particular, both in the United States and throughout the world."

At a time when misogyny seems to be a guiding force in the nation, when women already have to put up with the nomination of Brett Kavanaugh—accused of committing sexual assault back in high school—to the U.S. Supreme Court, an endless fight over abortion rights, job discrimination, a gender wage gap, inadequate women's medical care, a lack of mandated parental and sick leave, as well as general racism, transphobia and domestic violence, this defense of Ayala is potentially harmful. By recasting Ayala as a victim, his defenders belittle the concerns and fears of not only the women who testified against him at UCI, but also all women who continue to face similar workplace harassment.

That said, there's nothing surprising about the defense of Ayala, given the way society has long-protected powerful men. In this way, Ayala's defenders are engaging in an old practice recently given a new name by Kate Manne, an assistant professor of philosophy at Cornell University: "himpathy," or the granting of undeserved sympathy to powerful men at the expense of the far-less-powerful women they harmed.

Studies have shown that workplace harassment similar to the comments, unwanted physical touching, etc. that UCI investigators concluded Ayala was doing to his colleagues does real harm. According to an Oct. 17, 2017, NBC News story, sexual harassment can lead to high blood pressure, muscle aches, headaches and other manifestations of stress. "Sometimes sexual harassment registers as a trauma, and it's difficult for the [patient] to deal with it, so what literally happens is the body starts to become overwhelmed," said Dr. Nekeshia Hammond, a licensed psychologist, in the NBC News story. "We call it somatizing. The mental health becomes so overwhelming one can't process it to the point of saying, 'I have been traumatized' or, 'I am depressed.' Essentially, it's a kind of denial that, when experienced for a long state, can turn into physical symptoms."

A few months later, in the Jan. 4 issue of *Quartz*, writer Leah Fessler documented still more troubling effects from harassment.

"Workplace harassment can cause severe stress, which can lead to unhealthy behaviors such as eating more junk food and smoking," Jagdish Khubchandani, an associate professor of health science at Ball State University, said in Fessler's essay. "If the stress and unhealthy behavior continues, it can cause chronic diseases such as depression, anxiety, pain disorders and poor metabolism. Eventually, workers may become so sick that they go on sick leave or don't come to work."

To be fair to UCI's administration, asking Ayala to quit was difficult to do. Though this "Me Too" era seems all-powerful, it's still a perilous, risky act for a woman to accuse a powerful man of sexual harassment or assault. And Ayala is a powerful man.

He's a world-renowned scientist. He and

his wife donated $10 million to the school. Until his resignation, UC Irvine's Science Library and School of Biological Sciences were named after him. "He's 84, with a very aristocratic background," said Kristen Renwick Monroe, Chancellor's Professor of Political Science at UCI and founder/director of the UCI Interdisciplinary Center for the Scientific Study of Ethics and Morality. "He's the only person I know who stands when I walk into a room."

But Ayala also, as an internal investigation conducted earlier this year showed, made life needlessly stressful and difficult for multiple women in UCI's School of Biological Sciences. "This was a years-long problem," said Liberty. "It was well-known at UCI. Graduate students would discuss it and share coping mechanisms: don't ride the elevator with him alone, don't work for him as a teacher's assistant if you're a woman. These women had their environment impacted and found ways to cope with it. It's a burden no one should have."

According to the investigation report on Ayala, he regularly kissed women on the cheek (or moved in very close and simulated kissing them on the cheek). In either case, he didn't seek consent before doing so. The report also says Ayala often made comments to women about their clothing and/or physical appearances. The report notes that Ayala often touched women's arms and shoulders, again without their consent. The report notes that on at least one occasion, Ayala suggested to a woman at an official gathering that she could sit on his lap.

Even when Ayala was helping a colleague, there was concern. In 2016, Ayala told Treseder he had nominated her to the prestigious National Academy of Sciences (NAS). But Treseder told investigators that Ayala (an NAS member) also talked to her about how easy it would be for her nomination to get scuttled (Ayala denied making any such warning to Treseder; she ultimately did not get accepted).

UCI officials warned Ayala in 2015 that his actions were harmful. Nevertheless, he persisted.

Ayala's problematic actions apparently occurred so often that even people who liked him—who were most definitely NOT complaining about him—told investigators that these sorts of things happened all the time. This paragraph from the investigation report, dealing with the testimony of a sixth-year grad student identified only as Witness 26, is a perfect example of what investigators kept running into:

"Witness 26 reported that she interacts with Respondent [Ayala] at committee meetings and at random events around campus. She stated that he is very nice to her and never bothers her. He has kissed her on the cheek on a couple of occasions, but it did not bother her. Sometimes, he would tell her that she looked nice, again, the comments did not bother her. She stated that, on one occasion three to four years ago, she was sitting in a seminar with Witness 7 [who is unidentified in the report] when Respondent came and sat next to them. He remarked that he was sitting between two beautiful women. He also stated to Witness 26 that, if the room got more crowded, she could sit on his lap. Witness 26 reported that, at the time, she was not bothered by the comment (and still is not), but that she believes the comment was inappropriate."

Investigators brought the "sit on his lap" allegation to Ayala, who did not help his own cause. "When asked whether he [Ayala] ever told her she could sit on his lap, he stated that he did not say that to Witness 26," states the report. "He reported that he made that comment only one time in his life and it was to Complaining Witness 1 [graduate student Michelle Herrera]."

Ayala's response as a whole to the allegations against him rang rather hollow. "I have never intentionally caused sexual harassment to anybody," investigators quote Ayala saying. "To the extent that my actions may have caused harm to others … I apologize from the deepest of my heart and of my mind."

While technically an apology, Ayala displayed no understanding that his actions—regardless of his intentions—had caused harm. In the end, investigators concluded that there was sufficient evidence to sustain the allegations of complainants Treseder, assistant teaching professor Jessica Pratt and Ayala School of Biological Sciences Assistant Dean Benedicte Shipley.

Ayala resigned on June 28. "I thank and commend our colleagues who reported this misconduct," UCI Chancellor Howard Gillman said in a statement released that day. "Coming forward with this information was extremely courageous. I applaud their bravery and apologize that they experienced inappropriate behavior from a member of our faculty. Professor Ayala's behavior defied our core beliefs and was inconsistent with our policies, guidelines and required training. Given the number and breadth of the substantiated allegations, and the power differentials at play, I decided that keeping Professor Ayala's name in a position of honor would be wrong."

Each of Ayala's defenders I spoke to had the same complaint about the investigation—that UCI denied Ayala due process. This is actually a common criticism in these investigations.

This was a Title IX investigation, and investigators were only looking for a preponderance of evidence. They had no subpoena powers and put no one under oath. And while Ayala wasn't able to have his attorney cross-examine witnesses while they testified to the investigators, his attorney was able to respond to all testimonies.

If all this sounds outrageous, then chew over this: at no time did Ayala face any criminal sanctions. He was never arrested, read his rights, cuffed or hooked. He spent no time in jail. University investigators gave him and his attorney all the evidence they compiled and allowed them to respond. And lest anyone think the whole investigation was a drumhead, the investigators tossed out the accusations from one claimant entirely.

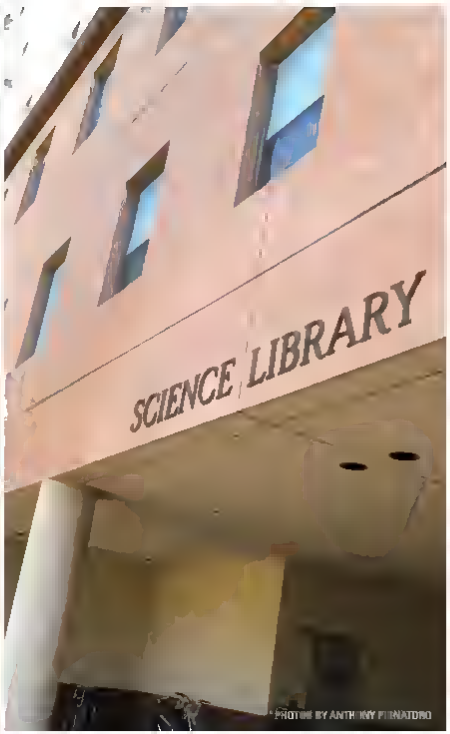
But the evidence that Ayala repeatedly touched and talked to at least three other women in ways that the women found demeaning and unprofessional ultimately proved to be enough for investigators to conclude that Ayala had violated UC Irvine's workplace standards. University officials then asked Ayala to resign, and he agreed.

By contrast, women such as Treseder spent years trying to negotiate their careers around Ayala. They spent years wondering if the university would ever take them seriously. They spent years trying to find a way to work in a supposedly professional environment while the man who literally funded their department sexualized them on a regular basis. And now they have to get on with their jobs while some of their colleagues criticize them for being too sensitive, too vindictive, too fragile.

So, no, Ayala never received legal due process. But neither did the women who stepped forward against him.

Soon after Ayala's exit, the university removed his name from both the School of Biological Sciences and the Science Library. For women such as Treseder, it was a victory, of sorts. But others

» CONTINUED ON PAGE 10



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The Honorable Francisco Ayala Problem

» FROM PAGE 9

on campus feel quite differently

"The charges were so minor," said Monroe, who was one of Ayala's colleagues who signed the *Science Magazine* letter in his defense "I think this falls on generational lines A lot of women above 60 say we don't mind if someone opens a door for us, Some people say a compliment cuts you off at the knees, but a lot of older people say that's ridiculous A compliment doesn't mean you're demeaning them. The allegations are pretty mild, but the punishment was very severe Ayala has had a very distinguished career It's really been a tragedy"

Professor Elizabeth Loftus, who teaches in UCI's Departments of Psychology & Social Behavior, as well as Criminology, Law & Society, and also signed the *Science Magazine* letter, agreed. "Some of us have been quite outraged," Loftus said. "Why did we have to ruin someone's life and stellar career? He got the guillotine for taking someone's bubblegum."

> "I think this falls on generational lines."

Fellow letter-signer and astronomy professor Virginia Trimble went even further, accusing the complainants against Ayala of being unreasonable "The files released later indicate nothing to which a reasonable person might object!" she told me in a Sept. 5 email. "I remain of the firm opinion that Francisco Jose Ayala is an important scientist who has made major contributions not only through research, but also through defending evolution as part of school biology curricula in the courts, and in leadership of scientific organizations, and a good human being, though we disagree about some issues in the relationship between science and religion."

Ayala's defenders are engaging in that most loathsome of thought exercises—the ranking of female suffering Sure, what comedian Louis C K. did was bad (that would be asking female colleagues in the workplace if he could show them his penis), but he was no Harvey Weinstein (serial alleged rapist, along with a very long list of other alleged harassments and assaults) Oh, and comedian Aziz Ansari (who seems to have pushed the meaning of the word "consent" to its absolute limit) did nothing comparable to either, so he shouldn't be punished at all.

There were other weaknesses in the arguments from Ayala's defenders. Ayala asking a woman in the middle of a university gathering to sit on his lap—which he admitted to investigators that he did—was just a "joke." Treseder's allegation that Ayala once hovered over her as she tried to locate something on her computer, then placed his hand over hers so as to guide her while she nsed the mouse (an accusation UCI investigators found credible even though Ayala called it "utterly false" and "nonsensical") couldn't have happened because, as his defenders kept noting, Ayala is "computer illiterate."

"He denies that," Loftus told me, "but even if it did happen, is that sexual assault?"

This view that rape is the ultimate threshold for a woman's pain and suffering is dangerous It sends the very strong message to everyone—men and women—that all workplace harassment that isn't rape just isn't a big deal. It implies that sexual harassment in the workplace is simply something women have long had to put up with and should just continue to put up with.

This is what philosophy professor Manne calls "himpathy." It's the tendency of our society to sympathize with and even protect powerful men who've done wrong.

"Himpathy, in the simplest case, describes a reversal of that narrative, the flow of sympathy away from her, its proper object, up the social hierarchy to him, assuming that he is no less privileged given intersecting social factors," Manne said in a Feb. 8 *Jezebel* interview. "This is if you hold fixed factors like race and class, among others."

We see this a lot with powerful and famous men: Charlie Rose, Matt Lauer, Louis C.K. "They took everything from Louis," Dave Chappelle lamented on his Netflix special *The Bird Revelation*.

"People have to be allowed to serve their time," comedian Michael Ian Black said on Twitter in late August—after Louis C K. appeared onstage at a New York comedy club and joked about rape whistles.

The rhetoric of himpathy is always dire: "took everything," "serve their time," as though Louis C.K. got his head chopped off in the Reign of Terror (in fact, a UCI professor asking for anonymity used the "Reign of Terror" phrase to describe the fear of what will happen at UCI following Ayala's resignation)

Manne's 2017 book *Down Girl: The Logic of Misogyny* delves into himpathy—how and why it occurs, as well as why we can't seem to get away from it (she's also working on a follow-up, titled *Himpathy*). "The specific form of himpathy on display here is the excessive sympathy sometimes shown toward male perpetrators of sexual violence," Manne wrote in *Down Girl* "It is frequently extended in contemporary America to men who are white, nondisabled and otherwise privileged 'golden boys' such as [convicted rapist Brock] Turner, the recipient of a Stanford swimming scholarship."

This flipping of the narrative—converting the accused into the victim—can do

great damage to those who've actually been wronged. "[W]ith regard to the rape victim who comes forward and bears witness to his crime, the question too often becomes 'What does she want out of this?'" Manne wrote. "She is envisaged not as playing her difficult part in a criminal proceeding, but rather as seeking personal vengeance and moral retribution. What's more, she may be seen as being unforgiving, as trying to take something away from her rapist, rather than as contributing to upholding law and order."

Though himpathy is at its ughest when used to defend rapists, we can also see it on display with famous and powerful men who've been shown to harass and demean women in the workplace. For this story, I showed the above quotations from Ayala's defenders to Manne, who criticized the *Science Magazine* letter to the editor defending Ayala on Twitter.

"These quotations [from Ayala's colleagues] seem to me to draw on a plethora of rationalizations to avoid admitting the obvious fact that an offender of this nature needs to be treated in line with new cultural norms, if the culture is to change for the better," Manne said in a Sept. 11 email. "These quotes are full of excuses that amount to non sequiturs—he's old, he's distinguished, he's a nice guy to *them*."

In *Down Girl*, Manne refers to this as the "honorable Brutus problem". Because someone like Ayala is nice and distinguished and generous to the university, he can't possibly also be someone who demeaned women—colleagues—in the workplace. And even if he did do all those things that his accusers (and investigators) said he did, didn't all the other good he did give him a pass?

Of course not, but that may not ultimately matter.

On Aug. 28, UCI's Academic Senate held an "emergency meeting" on sexual harassment and subsequently released an open letter to all faculty members. While not mentioning Ayala's name, the letter calls for more "transparency" and "due process" in matters in which faculty members are accused of misconduct. "We strongly urge faculty members to consult with the Senate and make sure they understand their rights prior to accepting any proposed sanctions," stated the letter. "The Academic Senate supports the right of all faculty to pursue research and teaching in an environment free of any type of harassment. We stand united in our belief that the rights of all faculty must be respected and that discipline must be based on the principles of fairness, transparency and due process."

Earlier this year, UCI also conducted a "climate assessment review" within the School of Biological Sciences of gender and diversity equity issues, according to a UCI spokesperson. The School of Biological Sciences is also now participating in Green Dot Bystander Intervention training, which teaches people what to do if they witness acts of harassment or violence.

As with many universities, UCI has a lot of work ahead of it. In fact, Ayala's name had barely been chiseled off the Science Library when English professor Ron Carlson suddenly resigned "after being accused of sexual misconduct with an underage student when he was a teacher at a prestigious Connecticut boarding school in the 1970s," according to the Aug. 28 *Los Angeles Times*.

Though UC Irvine officials have no plans to reverse course on Ayala, the horizon is very cloudy on future sexual harassment investigations in academia. That's because the Department of Education (DOE) is rewriting Title IX.

"The proposed rules, obtained by *The New York Times*, narrow the definition of sexual harassment, holding schools accountable only for formal complaints filed through proper authorities and for conduct said to have occurred on their campuses," the paper reported on Aug. 29. "They would also establish a higher legal standard to determine whether schools improperly addressed complaints." These changes would "substantially decrease" the number of sexual harassment investigations at colleges, the *Times* reported on Sept. 10.

You didn't think the Trump administration was going to let a system set up to protect women who fight back against repeated sexual harassment just continue, did you? Donald Trump's whole philosophy of government (if you can call it that) rests on a foundation of unrepentant misogyny. Still, for defenders of those victimized by sexual harassment, like Liberty and Manne, there's no other recourse than to keep fighting.

"One doesn't have to be intent on retributive-style or harshly punitive treatment of individuals in order to think that sexual harassment should be rendered definitively unacceptable within institutional settings, by making the necessary adjustments in how we treat these behaviors, and what policies we implement," Manne said in her Sept. 11 email. "So, overall, I say: no more himpathy. And no more himpunity. It is time for behavior this harmful to women (for the most part, though not exclusively) long perpetrated predommantly (though, again, not exclusively) by men to have real consequences."

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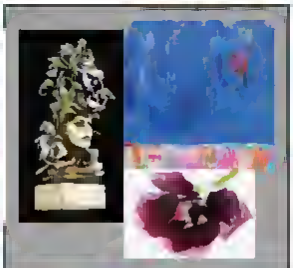

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fri/09/28

[FESTIVALS]

IT MEANS FAMILY
Ohana Fest

For the third year in a row, the Eddie Vedder/Kelly Slater-curated Ohana Fest heads to Dana Point for a late-season chance to catch some rays, good tunes and grub. If years past are any indicator of what's to come, Vedder will serve as the fest's centerpiece, as the Pearl Jam singer has guested many, many times, even performing as a headliner. Rounding out the top of the bill are Mumford & Sons and Eric Church (who actually has covered "Better Man" before), with the Yeah Yeah Yeahs, Beck, Johnny Marr and Norah Jones also appearing. The question for this year's crowd isn't what Vedder will sing, but with whom he will sing it, and there's only one way to find out.

Ohana Fest at Doheny State Beach, 25300 Harbor Dr., Dana Point; www.ohanafest.com. Noon...also Sat.-Sun. $99.75-$275. —WYOMING REYNOLDS

[CONCERT]

Ikey Forever
Ikey Fest

It's been nearly four years since we lost the venerable Isaiah "Ikey" Owens, a keyboardist and producer who earned industry clout with the likes of the Mars Volta and Jack White while influencing and directly engaging with up-and-coming Long Beach talents. In honor of his life, today's fest brings a cavalcade of musicians paying respects to the gone-too-soon Owens, including Free Moral Agents, 2Mex, Nocando, Perro Bravo, Mendee Ichikawa, Bobby Blunders, Cowboy and Indian, Rubedo, Rudy De Anda, and the Owens tribute group Radiolistener. This evening also celebrates the upcoming release of a previously recorded solo record from the local giant.

Ikey Fest at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com. 6 p.m. $10. 21+. —AIMEE MURILLO

sat/09/29

[FESTIVALS]

VINTAGE FUN
Old Tyme Fall Festival

The city of "Boo-uena Park" invites one and all to the kick-off of their Halloween season, promising a "spooktacular time" at its Olde Tyme Fall Festival. The day-long event includes special tours of the historic Whitaker-Jaynes Estate and storytelling in the Bacon House, as well as fall-themed craft making, live sing-alongs and old-time games for the kids. Local musical acts provide the backdrop for food vendors who are providing festive cuisine and treats for the entire family. Slip into your craziest costumes and step out into Olde Tyme yesteryear!

Old Tyme Fall Festival at Buena Park Historical Society, 6631 Beach Blvd., Buena Park, (714) 562-3868, www.buenapark.com. Noon. Free. —SR DAVIES

[LITERARY EVENTS]

Monstrous Poetry
Monster Verse in the Gallery

The thrills of Halloween come in many forms. This year, in addition to going trick-or-treating and visiting haunted attractions, why not engage your higher brain functions with some good ol' scary stories! Anaheim's inaugural poet laureate, Grant Hier, joins poets Michelle Mitchell-Foust, Tony Barnstone, Sholeh Wolpe, Mariano Zaro, Rick Bursky and others for readings of a host of scary poems from anthologies *Dead and Undead* and *Monster Verse*. The event takes place in the presence of the similarly themed "Ghost Stones and Fairy Tales" exhibit, which will be wrapping up its exhibition on Sept. 30. That exhibit features a ghost story presented through a three-room diorama, which tells a ghost story of its own through the use of miniature paintings.

Monster Verse in the Gallery at Muzeo, 241 S. Anaheim Blvd., Anaheim, (714) 956-8936, muzeo.org. 2 p.m. Free with RSVP. —SCOTT FEINBLATT

sun/09/30

[CONCERT]

This Is Not a Dream

Rise Against

So conclude the lyrics to the reliably anthemic recent call to arms, legs and feet, from the long-thrashing melodic-meets-hardcore punk outfit Rise Against in their song "The Violence." For decades, they and Anti-Flag warned us about Donald Trump, and now they deliver with sonic and political resistance. AFI opens, with familiar genre-bending intensity. Anti-Flag's Justin Sane and Pat Thetic perform their ironically titled new album, *American Fall*, against the rise of racism, as well as on animal rights, anti-war, anti-fascist, human rights and other all-too-urgent themes meant to make us "awake and in control."

Rise Against with AFI and Anti-Flag at Five Point Amphitheatre, 14800 Chinon Dr., Irvine, (949) 988-6800; www.fivepointamphitheatre.com. 6 p.m. $39.25-$59.25. —ANDREW TONKOVICH

[PERFORMING ARTS]

Speaking Her Mind

Shirley MacLaine

Mega-icon Shirley MacLaine goes out on a limb once again in an intimate evening of charming, poignant and hilarious memories that leave no doubt how she managed to snag—and keep—the Hollywood spotlight. From childhood tales about her and brother Warren Beatty to embracing a fringe spirituality that is now mainstream (thanks to her), MacLaine invites you into her riveting, magical world. She's also an activist and progressive, of course, so be prepared for a passionate primer on the current state of the Union, as well as, hopefully, how to get through it.

Shirley MacLaine at Cerritos Center for the Performing Arts, 1800 Park Plaza Dr., Cerritos, (562) 916-8500; www.cerritoscenter.com. 2 p.m. $40-$75. —SR DAVIES

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mon/10/01

[CONCERT]

Pop for You

Junglepussy with Kari Faux

Don't sleep on New York City-based rapper Junglepussy, as she's one of the most ruthless artists in the game. While young, the rapper born Shayna McHayle has never held back in releasing a volcanic fury of lyrics that decry spastic men and haters with an effortless, unapologetic flow. Her supporting act is Kari Faux, another young, intrepid rapper who, although she supplies a different vibe and energy with her conversational lyrical style and subdued vocal delivery, is similarly dripping with talent and greatness.

Junglepussy with Kari Faux at the Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 9 p.m. $15. —AIMEE MURILLO

tue/10/02

[LITERARY EVENTS]

Memory Burns

Burning Time

Tonight's discussion revolves around writer Jonathan Alexander and artist Antoinette LaFarge's recent collaboration, a graphic book called *Burning Time*. Alexander's poetry and LaFarge's panoramic paintings combine to tell a narrative about a young gay man's arrival in New Orleans during the 1950s. The paintings and poems hazily depict the color and vibrancy of the era but loosely capture the subject's point of view, touching on the concept of imagined memory. Alexander and LaFarge will be present to discuss their book and the new frontiers of art in queer storytelling.

Burning Time at 1888 Center, 115 N. Orange St., Orange, (657) 282-0483; 1888center.org. 6:30 p.m. Free with RSVP. —AIMEE MURILLO

wed/10/03

COURTESY OF UC IRVINE

[ART]

MORE THAN WORDS

'Flat As the Tongue Lies'

Curated by Allyson Unsicker, Ella de Burca's "FlatAstheTongue Lies" explores the formation of meaning through a multimedia installation broken into three parts, to evoke the familiarity of a three-party play, and is inspired by 18th century closet dramas. After a *Prelude* that uses the echoes of the artist's voice, you're lead through a corridor of the gallery into *Act I*, a text piece projected on a monitor. *Act II* is a printed play, concluding the three acts, while stop-motion animation is projected in the backdrop of the gallery and a sculpture titled *Stage* pulsates like a moving, breathing organism. The use of reading, writing and speech are the three primary forms of expression the artist investigates from where we get meaning, as the exhibit acts as a space where these forms can be fully analyzed.

"FlatAstheTongue Lies" at UC Irvine Room Gallery, 712 Arts Plaza, Irvine, (949) 824-9854, uag.arts.uci.edu. Noon. Through Dec. 15. Free. —AIMEE MURILLO

[FILM]

Totally Awesome!

Fast Times at Ridgemont High

This Amy Heckerling-directed teen comedy-drama was loved by many at the time of its release for its touching depiction of the travails of high school, but it's been recently re-evaluated as an essential classic and a time capsule of late-'80s Southern California youth culture. It's also marvelous to watch for the sight of now-established movie stars as newcomers: Forest Whitaker, Sean Penn, Jennifer Jason Leigh, Judge Reinhold, Eric Stoltz, Nicolas Cage and Phoebe Cates. The synopsis for this romp is surprisingly simple, as it follows various teens' experiences navigating relationships and sex, at times with heartbreaking consequences. Under Heckerling's direction, her warm cast and a rocking soundtrack that includes the Cars, Stevie Nicks, the Eagles, Jackson Browne, the Go-Gos and more, this is one of the more memorable and magical tributes to youth ever captured on celluloid.

Fast Times at Ridgemont High at Regency South Coast Village, 1561 Sunflower Ave., Santa Ana, (714) 557-5701, regencymovies.com. 7:30 p.m. $8.50. —AIMEE MURILLO

thu/10/04

[CONCERT]

Don't Knock the Rok

Roky Erickson

Roky Erickson's yearly-ish October appearances are like Christmas come early for certain people, this writer enthusiastically included. He was something special when he started back with the 13th Floor Elevators in 1966, and he's something special still. His Elevators had the worst time as committed acid-heads in 1960s Texas, and their *Eye Mind* bio documents catastrophe after ridiculously improbable catastrophe. Roky himself ended up incarcerated with murderers at a hospital for the criminally insane—his crime was basically having a microscopic amount of weed—but rallied for a 1970s/'80s second act as a horror rocker who found something raw and real that Alice Cooper, Danzig, etc. never came near. Of course, he put the same rawness/realness into his songs about love as he did his songs about monsters (movie and otherwise), and between the two, he created something truly classic.

Roky Erickson with Death Valley Girls at Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com. 9 p.m. $25. 21+. —CHRIS ZIEGLER

[LITERARY EVENTS]

ON THE BIKE PATH

Bicycle/Race Book Reading

Long after dusk, the darkened streets of SanTana-heim are traveled by immigrant Latinos pedaling home from work on bicycles, a reality far removed from Irvine's recreational bike paths. For Chicana anthropologist Adonia E. Lugo, cycling says as much about race and class in society as anything else. She opens her new book, *Bicycle/Race: Transportation, Culture & Resistance*, with a tribute to Jose Umberto Barranco, a cyclist traveling home when fatally struck by a drunk driver in Dana Point a decade ago. From there, the San Juan Capistrano native seeks to shift gears on how biking advocacy can move toward focusing on urban infrastructure that centers on those who are cyclists out of necessity and better prevent them from the harm that cost Barranco his life. Lugo's is a vision where a bike path leads to a more just community. Don't forget to wear your helmets!

Bicycle/Race Book Reading at LibroMobile, 202 E. Fourth St., Ste. 107, Santa Ana. 6:30 p.m. Free. —GABRIEL SAN ROMAN

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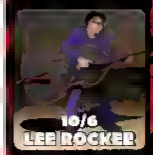
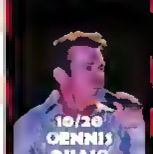
9/28 THE SWEET

10/4 VONDA SHEPARD

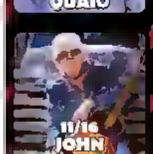


10/6 LEE ROCKER

10/11 CITIZEN COPE



10/20 DENNIS QUAID



11/16 JOHN MAYALL

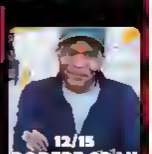
9/28	THE SWEET
9/29	SOULVILLE (ARETHA FRANKLIN TRIBUTE)
9/30	FUNNIEST HOUSEWIVES - AMERICA'S GOT TALENT
10/4	VONDA SHEPARD
10/5	THE ASSOCIATION
10/6	LEE ROCKER / BIG SANDY AND HIS FLY-RITE BOYS
10/7	THE GUESS WHO
10/11	AN EVENING WITH CITIZEN COPE
10/12	JD SOUTHER
10/13	THE BABYS
10/14	PROJECT PRESLEY (ELVIS PRESLEY TRIBUTE)
10/18	BASIA
10/20	DENNIS QUAID AND THE SHARKS
10/21	FRANKIE VALLI *TRIBUTE*
10/25	TAB BENOIT
10/26	FIVE FOR FIGHTING
10/27	BEE GEES GOLD *THE TRIBUTE*
10/28	COMEDY NIGHT w/ DOUG STARNS
10/31	QUIGG BOWGG DANCE PARTY
11/2	DAVID BRIGHTON'S SPACE ODDITY
11/3	AMBROSIA
11/7	WILLIE K / ERIC SARDINAS
11/9	AMERICA
11/10	AMERICA
11/11	RICKIE LEE JONES
11/14	THE WIND AND THE WAVE
11/15	THE KINGSTON TRIO
11/16	JOHN MAYALL
11/17	AN EVENING WITH RICHIE FURAY
11/18	MICHAEL TOLKIN
11/20	AN UNFORGETTABLE EVENING WITH TODD RUNDGREN
11/21	AN UNFORGETTABLE EVENING WITH TODD RUNDGREN
11/23	LA GUNS
11/28	BAND OF FRIENDS (A CELEBRATION OF BOBBY GILLESPIE)
11/30	DSB
12/1	WHICH ONE'S PINK?
12/2	DWEEZIL ZAPPA
12/5	SQUIRREL NUT ZIPPERS
12/6	JONNY LANG
12/7	JONNY LANG
12/8	LED ZEPAGAIN
12/9	DAVE ALVIN JIMMIE DALE GILMORE

11/28 BAND OF FRIENDS

12/5 SQUIRREL NUT ZIPPERS

12/6 & 12/7 JONNY LANG

12/9 DAVE ALVIN JIMMIE DALE GILMORE



12/15 ROBERT CRAY

12/27 DONAVON FRANKENREITER

UPCOMING SHOWS

12/14	GARY HOEY	1/12	DESPERADO
12/15	ROBERT CRAY	1/17	THE MAGPIE SALUTE
12/22	THE ENGLISH BEAT	1/18	TOMMY CASTRO
12/23	AN EVENING WITH DAVID BENOIT: CHARLIE BROWN CHRISTMAS	1/24	JAMES HUNTER SIX
		1/27	AHHA HALICK
		2/2	THE DAH BAND
12/27	DAVID FRANKENREITER	2/10	THE SMITHEREENS WITH GUEST VOCALIST MARSHALL CRENSHAW
12/28	MARTHA DAVIS AND THE MOTELS	2/14	DITMAR LIEBERT & LUNA NEGRA
12/28	QUEEN TATIDH	2/24	THE FOUR FRESHMEN
12/31	BEATLES VS STONES – A MUSICAL SHOWDOWN	3/21	ULI JOHN ROTH
1/11	AN EVENING WITH TOMMY EMMANUEL	4/18	AN EVENING WITH THE MUSICAL BOX

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The Mainland at MainPlace

Mrs. Bean brings Chinese specialties to a Santa Ana mall

BY EDWIN GOEI

If you've never been to China or aren't familiar with the more esoteric offerings in LA's San Gabriel Valley, you've probably never heard of jianbing, let alone eaten one. I tasted my first jianbing only a week ago, despite having watched countless videos about the street food on YouTube.

A jianbing is essentially a breakfast crepe. In China, variations exist from city to city and from vendor to vendor, but the basics of this early-morning delicacy are as follows. Batter—usually made of wheat, mung-bean and millet flours—is poured on a flat cooking surface and spread thin with a wooden scraper. Then an egg is cracked on top, the yolk and albumen smeared into a film until it fuses and cooks onto the crepe. Next, herbs such as cilantro are sprinkled over it, various sauces are brushed on, and a few leaves of lettuce are added for crunch. Finally, and most crucial, a crispy, deep-fried plank of something akin to wonton skin is placed near the edge before the whole thing is folded up like a letter, cut in half and served hot.

In all the videos I've seen, the dish is always made-to-order, with the customer watching the entire process from start to finish. As such, long queues are routine. But as popular as it is in China, jianbing is a rare specimen in Orange County. Sightings of it are as elusive as those of Bigfoot or Nessie. That is, until, Mrs. Bean opened in MainPlace Mall in Santa Ana.

As far as I know, Mrs. Bean is the first jianbing specialist in our region. And located in a stall between JC Penney and Macy's—the last place I expected jianbings to turn up—Mrs. Bean's chefs build them on a French crepe maker. But as surprised as I was to see it here, stranger things have happened. A couple of years ago, I would've called you crazy if you told me that Din Tai Fung would open at South Coast Plaza and become its most popular eatery. Now, looking at the full spectrum of ethnicities eating on Mrs. Bean's patio under the JC Penney atrium, it made me realize how far Orange County's food scene has come in the past few decades. What Mrs. Bean is selling in this mall—which also still has a Panda Express—is Chinese food that's actually from China.

Since I can't imagine many of its main components (the egg, the lettuce, the fried wonton skin) would taste that different on the mainland, I must conclude that Mrs. Bean's jianbings are the real thing. The source of most of its flavor—a sauce called lajiao whose composition varies but is often described as sweet, spicy and savory in the vein of hoisin—was exactly that. But the experience of eating jianbing is primarily about the interplay of temperatures and textures that happens when the chilled crunch of the lettuce contrasts with the warm phancy of egg and crepe. And, of course, there's the constant crackle of that fried wonton skin—the sensation that makes a jianbing a jianbing and the reason it's only good for as long as the crunch lasts.

EDWIN GOEI

In essence, a jianbing is a Chinese breakfast burrito. Its only fault is that it's not quite substantial enough for lunch. For that reason, Mrs. Bean rounds out its menu with Chinese noodlea and rice plates. It also offers five kinds of ramen. But if you're ordering the ramen here instead of the niu rou mian, you're missing the point entirely.

Also known as braised beef noodle, niu rou mian is Chinese soul food. Thick, chewy noodles submerged in a dark, lip-smacking soup coaxed from simmering tendony beef in a pot for hours. It's a dish that's classically Northern Chinese but has spread to other territories, even Taiwan.

Though Mrs. Bean's version lacks the punchy star anise aroma and complexity of other bowls served in OC, it's a great deal at $8. It comes with a nice soy-seasoned hard-boiled egg, bok choy and a generous helping of those slow-cooked hunks of beef. And for 2 bucks more, the cashier will tack on a tea drink and tell you to add two sides, which include gyozas, fried chicken nuggets, egg rolls with the usual Day-Glo orange sweet-and-sour dipping sauce, and an all-you-can-eat pass at its small salad and pickles bar.

And because Din Tai Fung has now fully acclimated tha masses to xiao long bao, you can also order a piping basket of it at the counter just as easily as you would a corndog at Hot Dog on a Stick. Mrs. Bean's xiao long bao skins aren't as delicate and tha pork filling isn't as melting as Din Tai Fung's, but I still rejoice in the fact that I can have them here in a mall where the heady scent of Cinnabon still haunts the air.

MRS. BEAN
2800 N. Main St., Ste. 1048, Santa Ana, (714) 878-5678; www.mrsbeanusa.com
Open daily, 11 a.m.-8:30 p.m. Dishes, $6-$10
No alcohol

WHAT THE ALE
» GREG NAGEL

Oktoberfest Like a Pro

Although most would agree that Nena's "99 Luftballoons" is the No. 1 German-made crossover hit in America, I strongly disagree. "Ein Prosit," the famous Oktoberfest drinking song that was written in the 1800s, has the uncanny Pavlovian ability to induce strong cravings for swaying steins of beer in the air and drunkenly yelling, "Oi, oi, oi" like you just don't care.

It goes like this: "*Ein Prosit, ein Prosit, Der Gemütlichkeit*" (pronounced *dare geh-myoot-lish-kite*) repeated a couple of times. It means "a toast, a toast, to feeling cozy." The band leader will yell, "*Zicke-Zacke Zicke Zacke*," which is sort of an old Prussian army battle cry, followed by you responding, "Oi, oi, oi!" Then finally the toast: "*Oans, zwoa, drei g'suffa!*" which means "one, two, three, drink!" Now that you're versed in all things German, here's where to chicken dance your booty down this fall:

Anaheim Brewery: Enjoy pours of the brewery's toasty Marzen while listening to a brass band on the patio. *336 S. Anaheim Blvd., Anaheim, (714) 760-1888; anaheimbrew.com. Oct. 6 & 13, 5-10 p.m.*

Five Crowns: The restaurant partners with Firestone Walker brewerf for a five-course Porktoberfest. *3801 E. Coast Hwy., Corona del Mar, (949) 258-7288; lawryscline.com/five-crowns. Oct. 11, 6:30 p.m. $120.*

Old World HB: The classic fest returns! *7561 Center Ave., Ste. 49, Huntington Beach, (714) 895-8020; oldworld ws. Wed.-Sun. Through Oct 28. Free-$24*

Phoenix Club: Get down with an older, mixed crowd, some of whom actually speak German! After a couple of liters, try your luck at the shooting range; one year, I won a Celine Dion mouse pad that I use to this day! *1340 S. Sanderson Ave., Anaheim, (714) 563-4166; thephoenixclub.com. Fri., 6 p.m., Sat., 5 p.m., Sun., noon. Through Oct. 28. $10.*

Newport Dunes: Celebrate on the beach! *1131 Back Bay Dr., Newport Beach, (949) 729-3863; octoberfestoc.com. Sat.-Sun., noon-8 p.m. Through Oct. 21. $27.50 (includes a collectible glass)*

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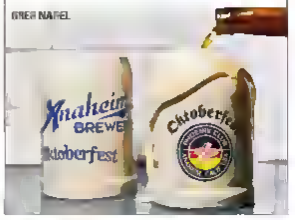

DENNY CULBERT

Culinary Lineup

Music Tastes Good is changing the way chefs do fests

LONG BEACH LUNCH
» SARAH BENNETT

From the beginning, Music Tastes Good declared itself something different. As the number of boutique music fests exploded in the summer of 2016—each with its own impressive lineup and curatorial angle—the late Long Beach musician Josh Fischel got a team of local culture lovers together (along with a veteran booker and one anonymous financier) to craft a celebration of the city unlike any other.

The inaugural year took over most of the East Village Arts District to the dismay of many residents trapped within its footprint, but no one denied Music Tastes Good was true to its name. Though it would be a few years before the city's culinary clout caught up with his vision, Fischel pushed for local chefs to hold equal standing with the bands and artists on the festival's bill. Alongside headliners such as the Specials, De La Soul and Squeeze were chefs Eddie Ruiz, Philip Pretty, Dave McLellan and more creating custom dishes for a VIP Farm to Taste Experience held at Padre. But the fancy-food-at-a-music-festival experiment ran hopelessly behind schedule, and eventually, it was cut short when teams ran out of ingredients before the final seating. (Luckily, there was a food court featuring local favorites such as Robert Earl's BBQ, Pizzanista and Sophy's.)

For year two, Music Tastes Good moved the stages to Marina Green and turned the VIP food experience into a roving Taste Tent of demos and talks. For a nominal fee, attendees could get unlimited bites from both local and flown-in-from-New Orleans chefs. (The food court also expanded, Coachella-style.)

Nearly two years after Fischel's death, just days after the first fest, the homegrown event returns with its best—and most accessible—culinary programming yet.

To support the theme "Import/Export," organizers hired globally inspired pop-up chef Khanh Hoang to farm the city's own growing food scene for new faces to include in the Taste Tent. With the tenacity of a music talent buyer, Hoang traveled to port cities along the West Coast and invited 10 big-name chefs—from Wesley Young of Vancouver's Pidgin to Nancy Leon of Tijuana's Chan's Bistro.

Better still. Instead of putting all these important, creative chefs and their food behind a VIP paywall, this year's Taste Tent will be open to all attendees, with sliding price points for dishes at $5, $10 and $15. The change finally brings Music Tastes Good in alignment with the increasing democratization of food culture, giving options to average consumers who are accustomed to such farm-to-table options being roped off behind exclusivity and eye-bulging price points. Since the vision was for Music Tastes Good to be a festival that held music and food in equal measure, it needed to put its in-tour culinary rock stars on a main stage.

On the festival website, 15 chefs—including five from Long Beach (Dawna Bass from Under the Sun will serve the Taste Tent's first raw-vegan dish)—are given the same title treatment as Janelle Monae, Joey Bada$$, New Order and other musical headliners. Though instead of high-production promo shots like those of the musical acts, the chefs pose more casually. Some wear their favorite chef's coat or canvas apron, but all invite you to taste their talents in the kitchen. You really should see them perform live.

MUSIC TASTES GOOD
at Marina Green Park, 352 E. Shoreline Dr., Long Beach, mtgth.co. Sat.-Sun., 11 a.m.-10 p.m. $85-$300

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Thurs. 9/27 TREASURES FROM THE TREASURY PORTFOLIO!
Sommelier Scott Bowden will be pouring 8 wines including BV (Beaulieu Vineyards), Minuty, Stags Leap Winery, Beringer & Provenance! $30, 4:30-8:00pm
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Made outside the traditional classification system of Tuscany, these wines utilize many Bordeaux varietals (especially Cabernet Sauvignon and Merlot) and Sangiovese to create their own path-- with great success. Featuring Lyra Imports with special guest Adam Krieger $35, 4:30-8:00pm
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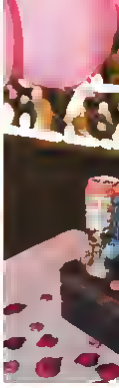

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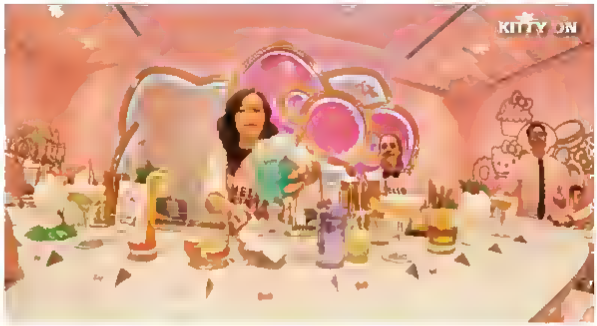

PHOTOS BY GREG NAGEL

Kawaii With a Bow

Hello Kitty Grand Cafe's Bow Room Cocktail and Tea Service

At Irvine's new Hello Kitty Grand Cafe Bow Room, I'm not sure which is more consumed: the delicate tea-service bites or megabytes of cellphone and camera data. Each morsel is served on a three-tier serving platter with minimalistic precision, posed just right for a photo, then delivered to one's mouth after careful *National Geographic*-like documentation. I can almost hear the British-accented narrator in my head: "Here we see an Instagrammer in his natural state: arriving like a caterpillar, leaving like a butterfly." The instinct to prove you were actually here is at least half of the experience.

And here I am, checking into the new 30-seat Bow Room, with my husky, Jim Gaffigan-like dadbod, Japanese-made mirrorless camera in one hand and mini egg salad cone resembling a savory blunt in the other. The tea tray is a good mix of sweet and savory. My favorite was the bow-topped raspberry macaron filled with fresh berries, which I chased with a cup of fresh-brewed Earl Grey. That macaron, by the way, is worth fighting over.

Tea service is $55 per person and has several reservations available per day. As a booze writer, I went into the Bow Room elated knowing *OC Weekly*'s 2017 Best Bartender Emily Delfece helped to craft the cocktail menu. Seeing some of her R+D drinks from the past reach full bloom, such as the Hello Kit-Tea, is akin to seeing a movie after reading the book.

Using yuzu, jasmine tea, Suntory Toki, Depaz syrup and cream, Hello Kit-Tea is like an Irish coffee if you're a cocktail-drinking panda bear. Under the foam lies a whiskey-filled, Keroppi-colored delight that's served with a matcha macaron and an aromatic dollop of fresh, warm jasmine tea leaves. Dip the macaron into the cream just as any true drunken panda would.

You can almost taste the smoky flame of Hello Kitty's crush in Dear Daniel, a Rayu Mezcal and El Jimador Tequila drink that looks more like a sundae than a cocktail. "Dear Daniel? This is more like DAMN, Daniel," I say to my server, making her laugh politely. Salted coconut foam with candied beads top the pastel-blue masterpiece. Eat the foam with the steel straw, sip the drink, then go back to the foam for a few scoops. Is it possible to have a crush on a drink?

Lastly, I tried the 1974, a cocktail crafted for Hello Kitty's birth year. Chilled with a clear Hello Kitty ice cube, you get a choice of old fashioned or negroni. I requested, "Whichever one is pinker"—a regrettable sentence, I admit—but the blend of gin, Luxardo Bitter Bianco and Cocchi Rosa is possibly the purest essence of Hello Kitty: minimal, *kawaii* and, most important, topped with a bow.

HELLO KITTY GRAND CAFE & BOW ROOM
at the Irvine Spectrum, 860 Spectrum Center Dr., Irvine, www.sanrio.com/pages/hellokittycafe-grand. Reservations required.

Eat & Drink This Now

» GREG NAGEL

Cinema By the Sea

How to enjoy the Catalina Film Festival . . . in Long Beach

BY AIMEE MURILLO

PHOTOS COURTESY OF CATALINA FILM FESTIVAL

For eight years, the Catalina Film Festival (CFF) has earnestly brought a range of fascinating independent features, shorts, documentaries and animated films to the big screen, selected for their imagination, creativity and ingenuity. The fest is also a nonprofit, public-benefit corporation that funds local charity groups and Catalina's economy during its tourism off-season.

For being secluded on an island and 50 miles away from Hollywood, this fest boasts an impressive roster of stars, from Nicolas Cage to Emmy Rossum, who visit every year. This year, CFF spills over into Long Beach for a partnership that allows it to celebrate on the mainland as well as give a hat tip to a fellow seaside city. For the first time, locals won't have to take a chartered cruise to Catalina to check out the array of films (although, that's still an option, as well as party cruises to and from the island to the *Queen Mary* Terminal).

This year's programming stretches over five days, most of it in Long Beach, with its "launch" and "landing" premieres bookending the fest. Besides screenings, workshops and panels will be offered to filmmakers looking to network, improve their craft and learn how to navigate the industry. For information on getting to Catalina, or for a primer on the dress code for each day, the festival website includes a handy guide with appropriate links.

Here's what to see in Long Beach, and who's coming out:

Wednesday opens the festival, with a morning check-in, industry mixer and finance workshop at the Courtyard Marriott in Downtown Long Beach (*500 E. First St., Long Beach, 562-435-8511*). The feature film *Press Play* will be screened.

Actress/filmmaker Rosie Perez and director Ramon Rodriguez will appear at the Art Theatre to receive the Humanitarian Award for their documentary *Pa'lante (Forward)*, which follows survivors of the Puerto Rican hurricanes Irma and Maria and how those families are rebuilding their lives from catastrophe. CFF hosts an opening-night party at the Harbor bar (*130 Pine Ave., Long Beach, 562-269-0832*) that benefits the hurricanes' victims through the nonprofit organization 100 Roofs.

The opening-night film also screens at the theater tonight, followed by a Q&A. *Love Possibly* is a documentary that follows a young virgin named Alex who is obsessed with finding love, to the point of ordering a mail-order Moldovan bride, Lana. Also in tonight's documentary block, *Bethany Hamilton. Unstoppable*, about the professional surfer and shark-attack survivor. A Q&A with the filmmaker also follows that screening.

Thursday's schedule includes a spotlight interview with Academy Award-winning actor and Stanley Kramer Social Artist Award honoree Richard Dreyfuss by *Deadline*'s Geoff Boucher at the Courtyard Marriott. There'll also be a block of animated short films, a screenwriter panel and a Wes Craven Horror-Thriller Block at the Art Theatre. CFF is the only festival to have a Craven-sanctioned award in his name, and it will be awarded to the best spooky short in the lineup.

Also screening tonight is the feature *Bullitt County*, set in 1977, a group of men celebrating a bachelor party hunt for buried Prohibition booty on the Kentucky Bourbon Trail, soon realizing they can't trust one another.

Sunday is the last day the fest takes place in Long Beach. Awards for the best conservation, horror-thriller, student and animation films are awarded at the Courtyard Marriott, with separate ceremonies to honor the best documentary, short film, domestic and international features.

Other noteworthy appearances of actors will take place in Catalina on Friday and Saturday, including that of singer/actress Ashanti, who will receive the Avalon Award. Actor/comedian Kevin Hart will be given CFF's Mack Sennett "King of Comedy" award, while actor Rob Riggle gets the Spotlight Award (and if he doesn't include a shoutout to the "fucking Catalina Wine Mixer" from his film *Step Brothers*, I'll be very disappointed). Steve Guttenberg, Missi Pyle and Johanna Braddy will personally present their feature film *Miss Arizona*, while *Family Ties* actress Justine Bateman will screen her short film *Five Minutes*.

AMURILLO@OCWEEKLY.COM

For more info and tickets for the Catalina Film Festival, go to catalinafilm.org.

Welcome Aboard

South Coast Rep announces new artistic director, whom we love

BY JOEL BEERS

Growing up a self-described theater nerd in Calabasas, David Ivers thought theater was what most people think theater is: big, touring productions stopping for a while in a city, then moving on.

But one day in 1987, he and a group of friends decided to take the 70-mile trek to check out a theater they knew little about: South Coast Repertory.

"I had never seen anything like it," says Ivers, who was named SCR's artistic director last week. "I didn't know much about regional theater. I'd go to the Ahmanson [Theatre in LA] and see the big road shows, and then I came [to SCR], and it was a whole different thing. They built [the shows] here, and they had a staff, and it just opened my eyes to the possibility of [working] with a company ... I was hooked."

With some 30 years of theater credits on his résumé, Ivers officially takes over next March, after his contract at the Arizona Theater Co. expires. He is the fourth artistic director in SCR's 54-year history, and he joins Marc Masterson (2011-2017) as the only artistic directors who were not also an SCR founder. Martin Benson and David Emmes, both San Francisco State graduates, had served in that role since launching SCR in 1964. In 1978, they moved the company into its present location in Costa Mesa, right across the street from South Coast Plaza.

And while others, such as longtime managing director Paula Tomei and its literary department, have played enormous roles in the company's success, no one who works at SCR can escape the legacy of those two founding members, as well as their continual presence. Their names are not only on the building, but they also remain very involved, each having a seat on the 36-member board. And those voices surely are heard clearer than anyone else's.

Ivers visited SCR on Sept. 21, the day after he was named artistic director. When asked if he was already trembling at the thought of running the artistic side of a theater whose founders are still involved, he laughed and said anyone who doesn't take advantage of listening to those two voices is missing a huge opportunity. "It's a big deal, man, there's a lot of legacy there," he says, mere moments before officially meeting the staff for the first time as their next boss. "I just saw them downstairs. But I have huge love and respect for those two guys. The only shaking is in filling their shoes. But it's not about being intimidated. They are so open and available and willing to help shape the future [of the theater] by being a sounding board. ... I'm a person of the theater. ... I'm not afraid to make the big decisions, but collaboration and, most important, listening ... is the [best] way for me to execute my vision."

TIM FULLER

For his part, Benson has nothing but praise for Ivers, who was chosen among an "extraordinarily" high number of candidates for the job (19). "David was clearly the best choice," Benson says. "He is such a dynamic individual, a true artist in the sense that he is an artistic director, a director [Ivers directed *One Man, Two Guvnors* at SCR three years ago] and an accomplished actor. He's a tremendously warm individual, just impressive. ... He's a big guy, an athlete, and just eager to work."

Ivers, who is in the early stages of figuring out the lay of the land (comparing past gigs in Arizona and Utah, he believes OC is a bastion of liberalism), says he plans to bring to SCR the aggressive community outreach he implemented in his previous stops, including the Utah Shakespeare Festival, where he was artistic director for six years. Development of new plays and new voices remains paramount, he says, and he also intends to continue the company's mix of "classics and modern masterpieces," as well as its commitment to diversity, such as more women and people of color playwrights. "That's not an initiative; that's not a strategy," Ivers says of diversity. "It's essential to who we are as human beings, [reflecting] the kaleidoscope of existence."

One day after the announcement, Benson says he is more than confident that he and Emmes' baby is in good hands. "He just did a really impressive greeting to our entire staff," Benson says. "How the quality of the work onstage must be our primary focus, but how everyone, regardless of their job—from an assistant marketing director to someone making props—is as vital as anyone else ... [and] how he wants to promote, get out into the community. That's something he is passionate about. To get people in the community to see this 54-year-old theater anew, with a brand-new, fresh face."

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ARTSOVERLOAD

» AIMEE MURILLO

Sept. 28-Oct. 4

"A DIFFERENT 1%." The group exhibit focuses on the specific trials and challenges that military veterans face, from mental trauma to financial and socio-economic difficulties. Open Mon.–Thurs., 10 a.m.–2 p.m., and by appointment. Through Nov. 14. Free. Cypress College Art Gallery, 9200 Valley View St., Cypress. (714) 484-7134, cc-art.squarespace.com/ccgallery/

AN EVENING WITH JON LOVITZ. The *Saturday Night Live* alum, comedian, and film and television star shares quips and observations about the world today, all with his distinct sense of humor. Sat., 8 p.m. $55–$110. Irvine Barclay Theatre, 4242 Campus Dr., Irvine. (949) 854-4646; www.thebarclay.org.

"CECILIA PAREDES". The Peruvian artist provokes viewers to contemplate the concept of "blending in" in terms of cultural integration. Open Wed.–Sun., 11 a.m.–5 p.m. Through Dec. 30. $7–$10. Museum of Latin American Art, 628 Alamitos Ave., Long Beach. (562) 437-1689; www.molaa.org

COSTA MAKERS. A pop up art show and artisan craft fair that exclusively showcases local artists and makers. This event benefits Mika CDC, an organization that helps families and individuals facing economic hardship. Sat., 11 a.m.–3 p.m. Free. First United Church, 420 W. 19th St., Costa Mesa. (949) 548-7727. www.costamakersoc.com.

LASER TALK: EMPATHY IN ELECTRONIC CULTURE. An open conversation on how modern-day programmers and computer-science professionals respond to the rise of human interfaces in technology, plus how these advancements are affecting personal, human interactions. Thurs., Oct. 4, 5:30–7:30 p.m. Free with RSVP. UCI Applied Innovation, 5141 California Ave., Ste. 250, Irvine. www.arts.uci.edu.

"REALMS OF IMAGINATION: STORYTELLING AT TWILIGHT". A tour of "Ghost Stories and Fairy Tales: A Ceremony of Make Believe," followed by a screening of three different episodes of *The Twilight Zone*. Sun., 7 p.m. Free with museum admission ($3–$10). Muzeo, 241 S. Anaheim Blvd., Anaheim. (714) 956-9936; muzeo.org

SAN JUAN CAPISTRANO GREEK FESTIVAL. This all ages, family friendly event includes live music, dancing, a vendor market, homemade goods and a kids' zone. Sat., 11 a.m.–11 p.m.; Sun., noon–10 p.m. $3; children 12 and younger, adults 65 or older, and military members, free. San Juan Capistrano Community Center, 25925 Camino Del Avion, San Juan Capistrano. (949) 493-5811. www.sjcgreekfest.org.

"SHIRES THROUGH". The third installment of "The Power of Pigment: A Celebration of Color," this exhibit showcases the work of more than 30 contemporary glasswork artists. Open Tues.–Thurs., noon–8 p.m., Fri., noon–6 p.m., Sat., noon–5 p.m. Through Oct. 27. Free. Huntington Beach Art Center, 538 Main St., Huntington Beach. (714) 374-1650; www.huntingtonbeachartcenter.org

Upcoming Events

Oktoberfest Huntington Beach
Saturday, Oct 6, 13 & 20
Old World Huntington Beach
Oktoberfest Party on Saturday evenings from 6 30pm to 1 30am and Admission is $15 in October Celebrate Oktoberfest at Old World Huntington Beach and experience Orange County's Biggest Party since 1977!

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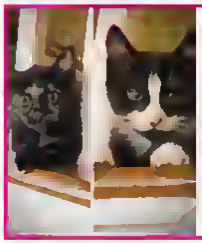
Location: OC Fair & Events Center
When. Sat & Sun 10/20-10/21 **Daily:** 11am – 6pm

Messages



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Aloha to Reinvention

The Tikiyaki Orchestra keeps exotica alive and soothing in SoCal

BY SCOTT FEINBLATT

MATT RAMSEY

The exotica/lounge-music scene has ebbed and flowed since the first wave began with Les Baxter's 1951 album *Ritual of the Savage*. This was followed by many other albums by subsequent maestros, including Martin Denny, Arthur Lyman and Gene Rains. After this golden period, the genre became dormant for about 30 years, until a retro movement began in the early '90s with the group Combustible Edison. Currently, there are but a few musicians keeping exotica alive, one of whom is Huntington Beach resident Jim Bacchi, who does so with his bands the Tikiyaki Orchestra and Tikiyaki 5-0.

Bacchi's transition from a rock and heavy-metal musician into a champion of the current exotica wave started with getting into tiki when he moved from Long Island, New York, to Los Angeles. "I went to Wacko in Hollywood, and I bought *Tiki News*, which was a little fanzine that Otto von Stroheim put out. He's [the co-producer of] Tiki Oasis," Bacchi recalls. "There was a music section in there, and [Stroheim] would write articles about Martin Denny, Arthur Lyman and stuff like that."

Inspired, Bacchi sought out the records of the genre's seminal artists. He also became more interested in surf music, which has historically been a complement to tiki culture. "When I was in [my previous] band, Fuzzbubble [which had a song on the soundtrack of the 1998 *Godzilla* film], I was on a trip to Long Island, and I was in a record store, and I heard this amazing version of [the *Hawaii 5-0* theme song played] really slow. It was [by] the Blue [Hawaiians]," Bacchi explains. "I'm like, 'God, they play up the street from me [at the Lava Lounge, in Los Angeles] every week, [but] I've never been to see them.' So I bought that record, it was called *Sway*. ... Once I started getting into them, I started writing a couple of things."

Exotica typically involves different musical arrangements than the heavy-metal and power-pop sounds Bacchi had been used to performing. "The first song I did was 'Mai Tais on the Moon.' It was kinda like my ode to the Blue Hawaiians ... a slow surf-guitar type of song [with] some exotic instrumentation," Bacchi recalls. The song also features slide-steel guitarwork from Gary Brandin, who was a member of the Blue Hawaiians and who Bacchi had also enlisted to perform on a previous Fuzzbubble album.

After writing "Mai Tais on the Moon," Bacchi found through an online message board on Tiki Central that while there was an audience for such music, there weren't many bands producing and performing it. "I [realized that I could] probably make my own record, press up a thousand CDs—it's not that expensive—and advertise on there and sell them," he says. The Tikiyaki Orchestra's first record, 2007's *StereoExotique*, featured Bacchi performing most of the parts using sampled instruments, though Brandin also performed on several songs. "I put up little banner ads on Tiki Central, and I did some free downloads or [had the downloads available to] buy ... for 99 cents ... and people really liked the record."

As buzz spread through the internet, the Tikiyaki Orchestra began to grow. Several musicians who'd heard "Mai Tais on the Moon" contacted Bacchi to find out if he would be interested in jamming, and though he was happy to do so, he was initially reluctant to take the next step. "I didn't have any intention of having a band because I knew it would take at least seven or eight people to do what I was doing," he says. "I didn't know if I could deal with seven musicians, you know?"

But when the musicians kept coming, Bacchi reconsidered. "It took me a long time. ... We started [jamming] at the end of the summer [of '07] ... [and] a lot of [the musicians] didn't work out," he says. "[Then by] the beginning of '08, I [had] a finished band, and we played our first show at a Tiki Farm parking-lot sale. [Tiki Farm's owner/founder Holden Westland] used to have these parking-lot parties, and all the vendors would come and sell stuff in San Clemente."

The Tikiyaki Orchestra is connected with an extended universe of Bacchi's making. The Tikiyaki brand was developed into various conceptual ideas, all presented in conjunction with the group's various albums. For their second album, *Swingin' Sounds for the Jungle Jetset!*, the liner notes suggest itineraries that include drinking tiki cocktails and taking impromptu weekend getaway trips via Tikiyaki Airways, an imaginary airline whose logo is modeled after that of the defunct Pan American Airways. For the Orchestra's third album, *Aloha, Baby!*, Bacchi presented the notion that the album had been produced in conjunction with the opening of a fictitious Waikiki resort called the Tikiyaki Polynesian Village. With the release of each of those albums, Bacchi offered limited-edition packages that included branded merchandise (mugs, ice buckets, room keys, etc.). Images of the fictitious enterprises have also been featured on the films shown during the Tikiyaki Orchestra's live performances.

Over the years, the group have seen players come and go, and Bacchi formed the spin-off band Tikiyaki 5-0, which is a pared-down incarnation that performs smaller arrangements of the Orchestra's songs for more intimate gigs. It has also been a vehicle for Bacchi to explore more of the surf-rock music that got him started in the exotica scene.

Though Bacchi has kept active in other areas of the music industry—he wrote a couple of songs that were used on fairly recent Alice Cooper albums—he maintains his affection for and commitment to the lands of tiki and exotica. "Tiki has always been a thing here since the mid-century," he says. "It's part of embracing the California lifestyle, too. ... It's like paradise, you know, and that's kind of [what] you want to wake up every day to—something that puts you in a good mood."

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This issue is your guide to the best Orange County & Long Beach have to offer. The OC Weekly team has searched for the performers, people and businesses that deserve your attention! Make sure to vote for more than 100 BEST OF categories in our Readers' Poll! Winners will be announced in the BEST OF issue hitting streets October 18.

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COURTESY OF MANUEL THE BAND

A Gumbo of Grooves

Manuel the Band bring eclectic jams to Music Tastes Good

BY JOSH CHESLER

In the age of Instagram, listeners can often tell what a band sounds like based on how its members look.

It's generally easy to tell the heavy-metal groups from the synth-pop duos and the punk rockers from the rap collectives. But if the artist in the photo is Long Beach's Manuel the Band, you're probably going to be left more perplexed than had you not seen them at all.

From the mountain of curly hair atop drummer Brandon "Fro Bro" Charlesworth's head to the fire behind the glasses of veteran jazz saxophonist Matt Kalin, each member of the sextet looks as if he belongs in an entirely different genre of music. They all sound just as different as they appear, but somehow, the hurricane of diversity swirls around front man Manuel Grajeda's indie-rock sensibilities to create a very danceable and soulful blend. "We get a lot of people at the shows who come up and tell us that they didn't know what we were going to sound like because there aren't too many bands that have two horns and a pedal-steel guitar player," Kalin says. "It's a unique sound, and we're an actual band behind Manuel's insane voice—which isn't always the case."

With multi-instrumentalist George Madrid's unorthodox approach to the pedal-steel guitar and Kalin teaming up with Richard Fernandez to create a horns section that would make most jazz or ska bands jealous, it's no surprise that Manuel the Band have picked up steam throughout Southern California since finalizing their current lineup about a year ago. But this weekend marks the group's biggest achievement to date, as they've landed a prime spot on the third-annual Music Tastes Good lineup. "For us, Music Tastes Good is a huge thing," Grajeda says. "This is our city, and we love living here and being here. We want to represent it with our music any way we can, so to have our first music-festival appearance be here in Long Beach really hits home."

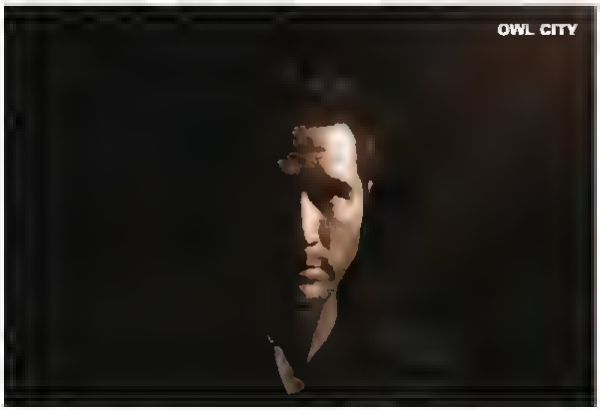
After all, the band wouldn't exist if Grajeda and Charlesworth hadn't met at Long Beach City College a few years ago. The duo performed together in a couple of other groups that quickly flamed out before deciding to put together their own band. "We wanted to be around a bunch of musicians who we liked hanging out with as much as playing with," Charlesworth says. "George Madrid was the first step, and then we met Matt [Kalin] at the wine bar down the street, and it just kind of came together where we all enjoyed playing together."

Over the past two years, Manuel the Band have grown both in size and in confidence. Grajeda used to shy away from talking into the microphone between songs—so much so that he'd avoid even announcing the band's name—but now each of the members has become comfortable enough onstage that it's not uncommon to see an improvised jam session or an extended solo when someone's really feeling the groove. For that matter, being able to build off of each other's freestyles has become a driving force behind the band's memorable live shows.

"I think there's a funny selfishness to [performing live] because someone else will do a solo, and you're like, 'Oooh, all right, now what have I got?'" Grajeda says. "We really feed off not only the energy from the crowd, but also the energy of one another. That's something you can't just replicate anywhere, and it's a really beautiful chemistry."

MANUEL THE BAND

perform on the Gold Stage at Music Tastes Good at Marina Green Park, 386 E. Shoreline Dr., Long Beach, (562) 570-3236, mtglb.co Sat., 12:55 p.m. $85-$300. All ages.



COURTESY OF OWL CITY

Friday

CULTUS FEST 7 p.m., $15, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039. www.wayfarercm.com.

THE OICKIES 9 p.m., $13, 21+. Marty's On Newport, 14801 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

FLOGGING MOLLY, DROPKICK MURPHYS. 7 p.m., $24-$59, all ages. Fivepoint Amphitheatre, 14800 Chmon Ave., Irvine. (949) 855-6800. www.fivepointamphitheatre.com

FUNR NIGHT AT THE TREE HOUSE 7 p.m., $5, all ages. The Locker Room at Garden Amp, 12752 Main St., Garden Grove. (949) 415-8544. gardenamp.com

IRON AND WINE 7 p.m., $30, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583. www.houseofblues.com/anaheim

RIO CADAVER: 7:30 p.m., $10, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600. www.observatoryac.com.

Saturday

JASON ALDEAN. 7:30 p.m., $125-$453, all ages. Fivepoint Amphitheatre, 14800 Chmon Ave., Irvine, (949) 388-6800. www.fivepointamphitheatre.com

LAUNOER, RUBY HAUNT, PINR SRIES, VAYA FUTURO 7 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039, www.wayfarercm.com.

MAYDAY! 7 p.m., $18, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim (714) 778-2583. www.houseofblues.com/anaheim.

MONSTERS OF METAL FEST 3 p.m., $10, all ages. Garden Amp, 12752 Main St., Garden Grove. (949) 415-8544. gardenamp.com

MUSIC TASTES GOOO 11 a.m., $85-$300, all ages. Marina Green Park, 386 E. Shoreline Dr., Long Beach, (562) 570-3236. mtglh.co.

THE SOUNO OFTOMORROW PRESENTEO BY SOULECTION 8:30 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana (714) 957-0600. www.observatoryac.com.

Sunday

KANDACE SPRINGS 7 p.m., $20, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583. www.houseofblues.com/anaheim.

MUSIC TASTES GOOD 11 a.m., $85-$300, all ages. Marina Green Park, 386 E. Shoreline Dr., Long Beach, (562) 570-3236. mtglh.co.

OODISEE, EVIOENCE, WARM BREW 8 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryac.com

PACIFIC OUR 8 p.m., $15, 21+. Marty's On Newport, 14801 Newport Ave., Tustin, (714) 544-1995. www.martysonnewport.com.

Monday

DAVIS 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039; www.wayfarercm.com.

JUNGLEPUSSY, KARI FAUX 9 p.m., $15, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryac.com.

Tuesday

DISTRACTOR 9 p.m., $5, 21+. Marty's On Newport, 14801 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com.

LOVELYTHERANO, HALF THE ANIMAL. 7:30 p.m., $15, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600. www.observatoryac.com

OWL CITY THE CINEMATIC TOUR WITH MATTHEW THIESSEN & THE EARTHQUAKES 6 p.m., $25, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

Wednesday

ALRALINE TRIO, TOGETHER PANGEA, SHARP SHOCK 8 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryac.com

OALE WATSON, WAYNE "THE TRAIN" HANCOCK 8 p.m., 21+, $20. Marty's On Newport, 14801 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com

HIGHLANOS, RIDGEWAY, SHADOWYEAR, THE GNARS 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039. www.wayfarercm.com

Thursday, Oct. 4

ALRALINE TRIO, TOGETHEA PANGEA, SHARP SHOCK 8 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600. www.observatoryac.com

ISLANO BLOCK RAOIO PRESENTS LEILANI WOLFGRAMM 8 p.m., $15, all ages. House of Blues at Anaheim GardenWalk, 400 W. Omney Way, Anaheim. (714) 778-2583. www.houseofblues.com/anaheim

ROKY ERICRSON, OEATH VALLEY GIRLS, 9 p.m., $25, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995. www.martysonnewport.com

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Needs & Deeds

I'm a 62-year-old woman. I was married for 33 years and left five years ago. We hadn't gotten along for years, but he never stopped wanting us valuing me for sex—in spite of treating me like a household appliance and cheating on me regularly. Not long after the marriage ended, I met a guy online (my same age) who ticked nearly every box on my partner checklist—one of which was an ongoing interest in maintaining sexual relations. In the beginning, things were hot and crazy—but they cooled after a few months (going from once or twice a day to maybe once a month). Other than that, the relationship continued to grow and we enjoyed being together. I tried to carefully broach the subject, but he was not forthcoming. I'm not proud of it, but I checked his internet history. Big surprise. LOTS OF PORN. No animals or children, but pretty much everything else, with an accent on trans. Eventually, I admitted my sleuthing and asked if his viewing habits were an indicator of his interests or the reason he had turned away from me. After the anger subsided, he explained that he had been single most of his life and had more or less gotten used to taking care of business solo. Also that the women he had been with who floated his boat sexually had been had (crazy/unstable) in the partner department, and the good partners (me) had been less than satisfying for him in bed. The bottom line is that we are compatible in most every other area and have built a comfortable life together. We have intercourse every four to six weeks, and maybe once in between, he will pleasure me. I enjoy both and also take care of myself once a week. The struggle for me is more ego-driven. I'm an raving beauty, but I'm reasonably fit and attractive for my age and (used to) enjoy feeling desired and valued sexually. Can I get to the place of letting go of that and enjoy the rare occasions of physical congress?

Sex Advice Please

"Good for her for getting out of a marriage where she was treated like a household appliance and getting back in the dating game," said Joan Price, author of the books *Naked at Our Age: Talking Out Loud About Senior Sex* and *The Ultimate Guide to Sex After 50*. "But her new relationship, while it sounds comfortable and affectionate, doesn't sound sexually fulfilling."

This relationship doesn't just sound unfulfilling sexually, SAP. It sounds infuriating generally. You entered into this relationship under false pretenses. You let your partner know that "an ongoing interest in maintaining sexual relations" was a priority for you, and he allowed you to believe it was a priority for him. In fairness to him, SAP, he may not have known himself to be incapable of sustaining a strong sexual connection, seeing as he's been single for most of his life. But even if he wasn't aware he couldn't meet your needs *then*, that doesn't change the fact that you aren't valued/fucked the way you want to be valued/fucked *now*.

"I think her best option is to stay friends with this guy but start dating and having sex with others," said Price. "She could continue to have occasional sex with this man if they both agree to a nonexclusive friends-with-benefits arrangement. Or they could become platonic pals, if that's better for them. But it's imperative that she talk candidly with him."

You write that you tried to "carefully broach the subject, but he was not forthcoming," but Price wonders whether you were forthcoming yourself. "Carefully broach' usually means 'I was vague,'" said Price. "Suppose, instead, she said, 'I really value you, but I don't think we're well-matched sexually. How can we adjust our relationship so we're not putting sexual pressure on each other and we're both free to find other sexual outlets?'"

Your partner has an outlet that works for him and pretty much meets all his needs—porn and his own hand—but you don't have an outlet that provides you with the feeling of being desired and valued sexually. Watching porn and/or "taking care of yourself" isn't going to meet your needs. So the question is this: Do you have to exit this loving relationship to get your needs met, or can you stay with your current partner, a man who meets your emotional and social needs, while getting your sexual needs met elsewhere?

"SAP deserves a partner who matches her sexually," said Price. And I agree.

If you're telling yourself that you'll have to settle for someone who claims he can't perform for you because you're not unstable enough to turn him on—you do realize that compliment he paid you (you're so good!) was actually a dishonest bit of blame-shifting/responsibility-dodging, right?—then you're selling yourself short.

"I know from personal experience and from the swelling of my inbox that many of us find hot, fabulous sexual partners in our 60s, 70s and beyond," said Price. "It's never too late. She shouldn't settle for sex that's less than satisfying, and neither should he. If that means she looks for new partners and he returns to his solo pleasure with the porn he prefers and the hand that knows him best, they might both be happier."

Follow Joan Price on Twitter @JoanPrice. She blogs about sex and aging at NakedAtOurAge.com.

I'm a transgender woman married to a cis woman. Is cuckolding strictly a male-being-humiliated-by-his-woman-partner thing? Or does it apply to all couples?

Cuckolding Holds Erotic Allure That Satisfies

A man can cuckold a woman, CHEATS, and a man can cuckold a man, and a woman can cuckold a woman, and an enby can cuckold an enby. But women who are into being subs in a cuckold relationship—women who get off on being cheated on and erotically humiliated by their partners—are called cuckqueans, not cuckolds.

When I was younger and more stupid, I let my boyfriend have intercourse with me or have me blow him or jack him off while I was on the phone with my sister. It was not something that I wanted to do, but I wasn't strong enough then to resist his pressure. For the past five years, I've asked him to respect me and not do this. He was good about it for a while, and I thought that we were on the same page. Now he has resumed pressuring me to do this. When I'm on the phone with my sister, he will come in and harass me, grope me and attempt to remove my clothes. So I get off the phone. This makes him mad. If I say no, he emotionally withdraws, stops conversation about it and tells me "an sex, an marriage." We do have a sex life that does include some of his kinks. What is your opinion about using unwitting people on the other end of the phone for sexual satisfaction?

Persistent Husband's Obnoxious Needs Enrage Spouse

The imperfect, doesn't-always-apply adage "What you don't know can't hurt you" applies where your unwitting sister is concerned—so long as she doesn't know you're multitasking during your phone conversation, PHONES no harm is done *to your sister*. But *you* know it's happening and you don't like it, and your husband knows you don't like it but insists on doing it anyway. And when you shut him down—which is your absolute right—he gets angry, engages in emotional blackmail and threatens to leave you ("no sex, no marriage"). But you are having sex with your husband—sex that includes some of his other kinks—so what he's really saying is "All the sex I want, however I want it, whenever I want it, regardless of how you feel about it, *or I'll divorce you*." My advice: Divorce him yourself.

SavageLove

» DAN SAVAGE

On the Lovecast *(savagelovecast.com), Dan chats with Luz Winstead of* The Daily Show. *Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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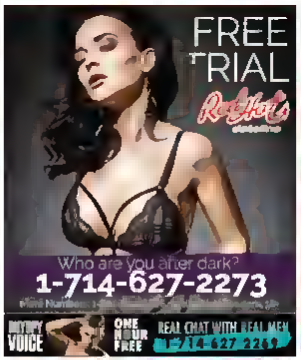
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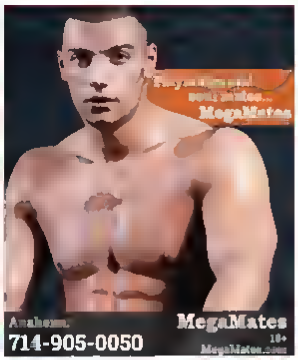
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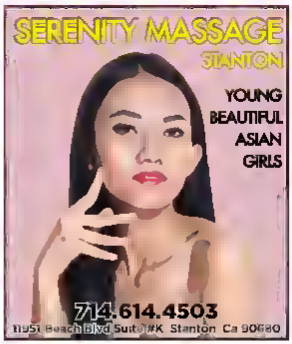
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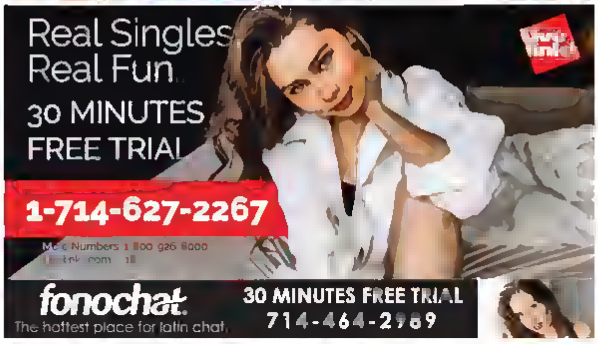
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School for Paradise

Learning what lies beyond 'the beach-babe cliché'

BY LISA BLACK

The San Onofre Parks Foundation (SOPF) held the final event in its summer speaker series, titled "Surfing Beyond the California Beach Babe Cliché," with a talk and film screening on Sept. 19. The timing was auspicious, though unplanned. The World Surf League had just announced equal prize money would be awarded for men's and women's contests, the next day would be California's inaugural Surfing Day; and it was the birthday of Mayra Aguilar, the subject of the night's documentary, *La Maestra (The Teacher)*.

What is happening in surfing beyond the beach-babe trope? A ton, as it turns out. Are mainstream action-sports companies still using teen models in bikinis or surf suits with "cheeky coverage" posing near surfboards to sell their wares? Sure, they are. But as Rice University professor Krista Comer said at the beginning of her lecture, lots of people have been living beyond the clichés for a long time.

Joining the professor to screen *La Maestra* was one such stereotype-buster, photographer and filmmaker Elizabeth Pepin Silva. Her punk roots go back to spinning Dead Kennedys as a high-school DJ in San Francisco, where she later had a record store, worked at the Filmore East—part of her job was telling people that just because they'd once smoked a joint with Jerry Garcia, they couldn't get in free—and eventually landed a gig at PBS station KQED, where she acquired the chops to make her own docs.

"I started surfing in 1985 and began taking surf photos in 1995," says Silva, who met Comer not long after. She'd come out of the water, then start taking pictures of her fellow surfers from the lineup. "I came at it originally to offer up an alternative visual perspective of women surfers than what [was pervasive] in surf media and advertising—when the surf media and ads bothered to show women at all." The multi-Emmy-winner has made cinematic portraits of Sarah Gerhardt, the first woman to surf Maverick's, and the upcoming *Super Stoked Surf Mamas of Pleasure Point*.

Comer, who grew up in Southern California, heard some big claims in the 1990s that just didn't seem viable. Surfing had become "green," progressive and girl-friendly. So she launched an investigation, seeking out women surfers to get the firsthand scoop. The result of her 10-year research is the book *Surfer Girls In the New World Order*, featuring a cover photo by Silva.

At dusk, when everyone—including the San Clemente High School girls surf team—had gathered on the large patio of the 1934 ranger cottage that serves as SOPF's visitor center, Comer shared a glimpse into her discoveries. There are Muslim women who surf in Bali and Gaza, and organizations that defy the blond-and-blue-eyed surfer-chick image that clings tightest in Southern California, such as Black Surfers Alliance, Brown Girl Surf and Project Wahine.

A touchstone throughout her research was the Paradise Surf Shop in Santa Cruz, where the presenters first crossed paths. The shop not only carries gear for women of all shapes and sizes, but it also provides a hangout that disseminates information on breast cancer and functions as a rape-crisis center, all while organizing surf contests and community events.

Academically, the book is a case study on globalization, bringing a critical eye to surfing's impact for good and ill, but it also focuses on artists whose work attacks clichés, including *It Ain't Pretty*, a film by Dayla Soul about women charging tow-in-sized waves, and surf camps for women, such as Las Olas in Sayulita, Mexico, that teach ecology and local culture before anyone learns to pop up on a board.

After *Surfer Girls* was released in 2010, Comer was astonished that women surfers actually read it, long before any of her academic colleagues did. Their overwhelming response led to the Institute for Women Surfers, whose mission is the sharing of knowledge across generations and approaches in a space where artists, practitioners and academics can become better collaborators and activists. On the steering committee is Silva and San Clemente's Dina Gilio-Whitaker (Colville Confederated Tribes), who did some myth-busting of her own in a talk on "Native Americans and Surf Culture" earlier in the summer.

An altogether different kind of teacher is the subject of *La Maestra*. "Trailblazer" seems too forceful a word for the gentle Aguilar, but she was the first woman to surf the remote break in southern Baja where she was born and now teaches school. The lineup for her is indeed girl-friendly, the only aggression she reports on her paradise of waves is between Americans.

The 30-minute film unfolds leisurely, matching the pace of life in the isolated fishing village where electricity is spotty and there's no mail service. In each shot, it's clear how the entire Aguilar family welcomed Silva and her collaborator Paul Ferraris into their world. The camera is forgotten as we watch Mayra prepare for the day or embrace each parent before heading off to surf.

While Aguilar patiently interacts with her students, she describes in voice-over the challenge of having kids at varying levels in one class, just as teachers here do. In contrast, teachers in a small village are regarded with respect, she explains, and approached for help in solving life's problems. She is the first in her family to graduate from college, an education affordable because of income generated by surfing tourists.

Aguilar's presence on a wave is captivating. She approaches the nose as if doing tai chi, she lifts a foot high and appears to fly, then steps down softly and in complete awareness of the water below her board. The rides are lengthy. The camera floats as Aguilar cuts through the water toward the lens, or it moves closely behind her at speed, or frames wave and rider in a long shot from shore over her dog's shoulder.

Though Silva had reminded everyone before *La Maestra* rolled that it wasn't a typical surf film, one old guy marred the screening by "whispering" loudly throughout. In the Q&A, he belted out the first question in his normal speaking voice, "So, where was this?" When Silva answered, she would only divulge that if you "drive south for two days, you're going to find it."

"Ah, been there, done that," he bellowed. The jolly but out-of-touch dude was long gone by the time the discussion turned toward ways to, as one audience member put it, "be a good guest" wherever you travel.

As the smell of campfire smoke wafted into our noses, for most of us, the evening proved that surfing has the potential to become ever more green, progressive and girl-friendly.

LBLACK@OCWEEKLY.COM

For more information on Silva, visit otwfront net. Check out the Institute for Women Surfers at www.instituteforwomensurfers.org and the San Onofre Parks Foundation at www.sanonofreparksfoundation.org.

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